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THE DEE: ITS ASPECT AND ITS HISTORY.

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X.

HALLS AND CASTLES.

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THE present subject will occupy two articles, and it has been considered best to commence from the mouth of the Dee, working upwards to the source. The breaking point will be Eaton. Of course in so short a compass many interesting and beautiful places must be passed by without even a notice, and many of those that are described will have far too short a space—indeed there are no fewer than six mansions that would form interesting subjects for the two papers devoted to the whole number.

On the Cheshire bank of the Dee there is a long sweeping *plateau*—extending from West Kirby to Shotwick—which is studded with mansions and villas, occupied in some instances by the families who have for many years been lords of the soil; but in still more by wealthy merchants, who have chosen this part of Cheshire for a residence. The road on the crest of this rising ground is very beautiful, and the slope to the Estuary of the Dee seems to point it out as being peculiarly fitted for pleasant grounds and undulating parks; but the historical interest of the Estuary of the Dee principally centres on spots upon the Welsh side.

Mostyn Hall is the first mansion on the right hand side of the river, sailing up from the sea. It is the seat of Lord Mostyn, and is in a large and well-wooded park stocked with deer. It was built originally about the year 1420, but it has been altered into a fine country-residence without, it is pleasant to be able to add, losing all of its venerable appearance. It is approached by a magnificent entrance called Porth Mawr, and a long avenue of fine forest trees of various kinds.

The pedigree of this family occupies nearly fifty feet of parchment, and is shown to visitors; and there is also in the mansion a valuable collection of armour, old heir-looms of the family.

When Henry Tudor, Earl of Richmond,

was born, he was not a probable heir to the throne of England; he was a grandson of Owen Tudor, and descended, by his mother, from John of Gaunt. He had been brought up in the court of the Duke of Bretagne, and would, we seem to think, have been hardly worth the notice of King Richard III.; and yet the latter tried to inveigle him to England, having a sort of instinctive fear of him:

"I do remember me—Henry the Sixth
Did prophesy that Richmond should be king,
When Richmond was a little peevish boy."

And again he says to Buckingham,

"Richmond! when last I was in Exeter
The mayor in courtesy, show'd me the castle,
And called it Rougemont—at which name I started
Because a bard of Ireland told me once
I should not live long after I saw Richmond."

The earl took refuge here, for he thought the Welsh blood in him would secure a

goodly following from the Principality, and, as before has been mentioned, was closely pursued by Richard, only escaping with difficulty.

At Mostyn Hall is a silver harp that has been in the family for over three centuries, and there is also a golden *torque*, which was found at Harlech Castle, about sixty miles distant, and was at one time worn by the Princes of Wales. There is a library here of old British history, and Welsh manuscripts, which, to any one acquainted with the language, would furnish much interesting information of the period of Owen Glendower. This library was taken from Gloddaeth, a fine Elizabethan mansion erected by Sir Roger Mostyn in 1560, and situated about twenty-five miles distant, near the coast. The Mostyn testimonial is a silver candelabrum, and is shown to visitors; it weighs over a hundredweight.



Mostyn Hall.

The upper road from Mostyn passes through Holywell and Northup, commanding splendid views of the estuary of the Dee. Before arriving, however, at the latter place, we reach Halkin Castle, an occasional seat of the Marquis of Westminster. It is a formal castellated pile of buildings, in the style which was introduced in the beginning of this century; the situation, however, is very fine, and the grounds are beautiful.

The road from Halkin passes through Northup, and is one of the finest in Wales, increasing in beauty till it reaches Hawarden. Northup Church lies low, but its tall tower is seen at considerable distances from various sides. The tower is apparently of the time of Henry IV., and is encircled with strongly defined bands of cusped work, which give it a distinctive character, yet have a good general effect. The country

is undulating and highly cultivated, and studded with broad tall trees: in some parts of the road oaks meet overhead for long distances, and through the stems the charming landscape is continually altering. There is a strong resemblance at high water between this road and some of the lake scenes, while at low water the fields of wheat and hay melt away in the distance into vast flat sandbanks.

Upper Soughton Hall, here delineated, lies close to Northup, and is the residence of Mr. R. Howard; near it is Soughton Hall, but this does not lie exactly within sight of the Dee. It is, however, a place of great interest, and is the residence of Mr. Scott-Bankes, who is a lineal descendant of Sir John Bankes, Lord Chief Justice of Common Pleas in the time of Charles I. This family possesses the well-known black-lead mines in Cumberland,



and a member of it will be long recollected as the advocate of the British Museum in the House of Commons, and also as the author of the "Civil and Con-

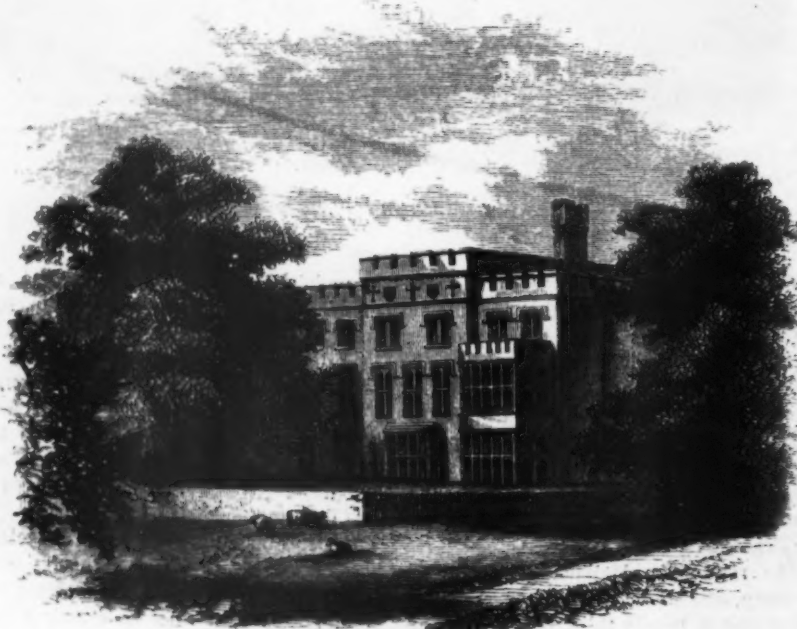
stitutional History of Rome to the Age of Augustus."

Ewloe Castle is an ancient fortress on the road between Northup and Hawarden.



Halkin Castle.

Very little is known of its history, but it seems to have been a place of great strength; the walls that remain are eight feet in thickness and of most excellent masonry; there is a staircase in the centre of one of the walls which is shown here. This ruin is not very easily found, being situated in a deep gloomy dell, which



Hawarden Castle.

bears in its foliage and ruggedness a singular resemblance to a forest-glen in Lower Canada.

Ewloe contributes its small share to

English history. Henry II., notwithstanding his prudence and justice, found his crown but a "polished perturbation," for besides his family-troubles, enemies rose

up in the north and the south, and the east and in Wales, and his army was drawn into the Glen at Ewloe by David and Conan, the sons of Owen Gwynedd, where it was defeated with frightful slaughter; and, indeed, no one can see the place without being struck by the hopeless case which an army, shut up as this was, must have been in. The small brook at the bottom of the defile is called Wepre Brook, and it runs into the grounds of Wepre Hall, an old-fashioned mansion overlooking the estuary of the Dee.

Hawarden Castle is the seat of Sir Stephen Glynne, Bart., brother-in-law of Mr. W. E. Gladstone, our present Premier. It is built in the castellated style, and resembles Halkin to some extent in general appearance—perhaps it is less formal, but at the date of its design, 1809, the laudable



Bishop's Palace, Chester.

attempt to restore our national architecture was in its infancy, and all buildings of that period look crude to modern eyes. Indeed, the progress that has been made in this style, even in the last twelve years, is astonishing; and some recent domestic buildings fully equal the Tudor homes of the sixteenth century. The word "domestic" is used advisedly, for during the same period church-architecture has sadly lagged behind: there is a stereotyped character about it that would enable any one to predict with tolerable certainty what the appearance of any church would be of which the dimensions, the cost, and the period of the architecture were given.

Hawarden Park is not exceeded in beauty by any domain in the world. It much resembles Arundel, but the views from an ancient castle in the middle of it

are more varied and extensive, and much finer. The branches of one enormous oak-tree sweep on the ground on every side, and form a sort of canopy, through which the landscape is seen like intricate tracery. The counties of Caernarvon, Denbigh, Flint, Cheshire, and Lancashire appear from the old castle like a vast ordnance map rolled out. The castle is a very noble ruin, and one cannot but regret that other old monuments were not enclosed in private or public parks where they would be as well cared for. It appears to belong to the middle of the thirteenth century, and has many examples of the square cusped arch which, with one or two other peculiarities, seem to point it out as having been designed by some one from the southern counties. The road from Hawarden to Boughton is exceedingly grand—a



Gateway in Ewloe Castle: Entrance to Stair in Wall.

vast sweep of country, quite unsurpassed in richness, leads down to the Dee, and spreads itself on the Cheshire side: sixty square miles of smiling fields and pastures are in easy sight, and these are delightfully diversified with elms and sycamores, while here and there are tall formal rows of Lombardy poplars. From any part of this road the termination of the estuary of the Dee is visible, and few, who only know it from maps as a wedge-shaped bay, covering some forty-eight square miles, would recognise it at low water, when it becomes, as before said, a vast sandbank, through which the Dee seems to trickle like a little feeble brook. Much of this land may yet be reclaimed, as many hundred acres were, by an ancestor of Sir Stephen Glynne.

Hawarden Castle formerly belonged to the Stanley family, the last possessor being the Lord Derby who was so arbitrarily

executed at Bolton, and it was purchased by Mr. Serjeant Glynne, afterwards Lord

Chief Justice; but so fairly does he seem to have acted in his high office, that he



Eaton Hall.

held it during the Restoration and was knighted by King Charles II.

As we sail up the Dee, past Queen's Ferry, we soon arrive at Chester, and find



Heron Bridge.

but little fairly connected with the present subject that can arrest our attention. The Bishop's Palace is a large brick building,

delightfully situated on the Dee. The Ecclesiastical Commissioners recently built it, in place of the old one in Abbey Square,

which, though interesting from its old associations, has only a little more architectural merit to recommend it than the present one. The latter will form the subject of a future illustration. Opposite the present palace, on the other side of the Dee, is the residence of Sir Thomas Frost, and next to it that of his brother. They are pleasing houses, in small but neat grounds. As we advance up the river, towards Eaton, we pass Boughton, where there are many agreeable residences, and arrive at Heron Bridge, the seat of Mr. Charles Potts, which is shown in the engraving. It is one of the most charming spots on the Dee, and is embedded in tall elms and beech-trees. Near to this is Netherlegh House, until lately belonging to the Cotgreave family, of Chester, now extinct; and in the grounds are the remains of Chester Cross, removed here early in this century. This cross



Boughton Hall.

formed the subject of a recent notice in the *Art-Journal*.

The Eaton woods are now reached, and just beyond Netherlegh is one of the park lodges, an octagonal building with pinacles, overshadowed with enormous trees.

Eaton Hall, another seat of the Marquis of Westminster, is situated in a very large, though hardly picturesque park, which is liberally thrown open to strangers, and, in consequence, is a great boon to Chester. The Grosvenor Lodge is only a few hundred yards from the city walls, and an avenue of two miles in length leads up to the deer-park, which is entered by a large lodge and gateway, and into this the public are freely admitted. The Hall is a mile farther on in the park, and directly in front of the gates is the Wrexham avenue of two miles in length, bordered on each side by great forest-trees. This avenue leads to a farmhouse called Belgrave; and perhaps few persons who have not been here know the origin of that now famous name. Another avenue of about the same length leads to Pulford, where there is one of the

ancient lodges; while another of about a mile in length leads to the beautiful village of Aldford—the old Roman ford over the river, alluded to before. The Hall itself is now being entirely rebuilt in the style which prevailed in France during the fifteenth and sixteenth centuries, and which the architect has been prominent in adopting in England—and greatly modifying, to suit present requirements. What the general effect will be it would be more easy to say when it is completed, when the scaffolding is removed, and when a tower of about a hundred and seventy feet high over the chapel, which will greatly unite the parts together, is finished. But as for the plan of the mansion, it is simply beautiful; indeed there is not a house in England that is built on a more perfect arrangement. The temptation is strong to describe it, especially as it can be understood without even a drawing. The hall is an octagonal block in the centre of the house, about seventy-five feet in length and from thirty to forty broad; on each side of this hall, at the end furthest from the entrance, are two doors leading into ante-rooms—one the ante-drawing-room and the other the ante-dining-room; each is lit by three large windows and is thirty-three feet in length; they are fine rooms in themselves, and well proportioned. From these lead the drawing-room and the dining-room respectively—both exceedingly grand rooms. But this is not what we have to do with—all we are discussing now is the plan of the house. These rooms, which are ingenious in design and shape, have each two oriel windows and are lighted by three others and a large bay window: this suite completes the east side. The south is occupied by the end of the drawing-room and a vast library—all *en suite*. The library is lighted by four bay-windows, three flat ones, and a fine alcove, and the rest of the main building to the west is made up of billiard and smoking-rooms, waiting-hall, groom of chambers, sitting and bedrooms, and a carpet-room—besides the necessary staircases. This completes the main building, and a corridor leads to the kitchen and cooks' offices; this corridor, which passes over the upper part of the kitchen, branches off into two parts, one leading to an excellently planned mansion for the family and the private secretary, and another leading to the stables, which are arranged with great skill. The pony stable, the carriage-horse stable, the riding horses, occupy different sides; and through these are arranged, just in the right places, the rooms for livery, and saddle-grooms, and coachmen. The laundry, washhouse, gunroom, and game-larder, occupy another building, which, however, is easily approached; and the whole building, though it extends seven hundred feet in length, is a perfect model of compactness. Great facilities are given to any one who desires to see it.

Sailing up the Dee, we leave the park at Grosvenor Lodge, and go past Boughton, joining it again at Eccleston, an extremely

beautiful village, and skirt it as far as Poulton, where the park leaves it. The rectory at Eccleston stands in pleasant grounds surrounded by Eaton, and is very characteristic of English scenery. The grounds slope down to the Dee, and are delightfully studded with trees. There is no pretence at architectural effect about it, which, under the circumstances, is probably an advantage.

All the length of the Dee, from the time it passes Grosvenor Lodge to the time it finally leaves the park, is seven miles. Opposite Eaton, and about two miles from the river, is Saighton Tower, formerly a country-residence of the abbots of Chester. It also has been altered, but retains much of its original character, and is a fine specimen of domestic architecture of the fifteenth century.

NORTHAMPTON EXHIBITION OF LEATHER-WORK.

NORTHAMPTON has long enjoyed a celebrity for its excellent leather; equally so for its boots and shoes, of which it is the great head centre of the manufacture. In order to show this, and encourage the skill of workmen in the trade, an exhibition was opened on the 17th July last, which remained open until 8th September. The contents of the exhibition consisted of leather of all kinds—rough, curried, and fancy; with examples of boots, shoes, and "closed uppers," sewing and shoe-making machines, and tools used in the shoe trade. Elastic webs, shoe threads, and rivets, formed a feature. Then followed leather in its application to bookbinding, and as gloves, portmanteaus, saddlery, and ornamental leather-work generally, as picture and mirror-frames, baskets, brackets, &c. Fur and sealskins were also exhibited as prepared for the furrier, and as converted into manufactured articles. The South Kensington Museum sent, in order to help out the exhibition, a well-selected contribution of oil paintings, photographs of celebrated buildings, and portraits in photography, taken from original pictures which appeared in the National Portrait Exhibitions held at South Kensington in the years 1866, 7, and 8; also one hundred examples selected from the Museum showing leather as applied to various purposes, useful and ornamental, as pilgrims' bottles, tankards, caps, horse-trappings, hangings, book-covers, slippers of various nations, shields used in warfare, &c. A miscellaneous collection of similar objects was also sent by private collectors. To what has already been enumerated, Earl Spencer contributed, from the celebrated library at Althorpe, some of the rare priceless volumes in his possession, as the "Biblia Pauperum," old Wynkyn de Worde's "The Craft to Lyve and to Dye Well," and books printed by Aldus, and at Basel, Vinezia, Parisii, Parigi, &c., all in the richest and most unique bindings of vellum, leather, &c., by the most celebrated binders of bygone periods.

The chief interest of the exhibition was, however, as it should have been, centred in the boots and shoes, the varieties of which were alike interesting and curious. There is attention paid to Art in shoes, many of the examples shown of ornamental stitching, as introduced on ladies' boots and gentlemen's dress shoes, &c., being of very great excellence of design, well proving that even in "feet" coveying there is room for the introduction of tasteful decoration. The shoemakers of Northampton understand and apply it.

The exhibition was not, as we have already said, merely to display Northampton boots and shoes; it included another element, a Workmen and Workwomen's division, in which were exhibited in competition examples of boots and shoes made by work-people, for which prizes were given according to excellence.

THE DECORATIVE ARTS, AS APPLIED TO PUBLIC BUILDINGS.

THE "Adornment" of St. Paul's Cathedral, a subject that at the present time commands no small amount of most serious attention, naturally suggests, and indeed necessarily leads to, the general consideration of the question in which it holds so prominent a position. In the case of the Metropolitan Cathedral we have a public building of the first magnitude and the very highest importance, for a century and a half regarded, by a kind of tacit consent, as finished, regularly in use for the most august and solemn of purposes, and permitted to remain *in statu quo*, until at length the idea arose in men's minds that this great national edifice never had really been completed, because it never had received consistent and harmonious adornment. So this has been taken in hand in true earnest in this year of grace, 1873, just one hundred and fifty years after the death of Sir Christopher Wren. Here, then, we have an example, than which none can be more impressive or more significant, of constructive architecture and architectural adornment being practically two distinct things, and also of their being treated as such, in a building of the first rank, by an architect of eminence. Wren, in the first quarter of the eighteenth century, built St. Paul's Cathedral; in the last quarter of the nineteenth century Mr. William Burges has been commissioned to adorn it.

Now this is a condition of things of which the existence ought not to be possible. Nor, indeed, could it be possible, except when an architect is working in a style that neither belongs to the country in which he is using it, nor represents, nor is identified with, his own era—in other words, when an architect is copying or reproducing a foreign style as it flourished in some long past era. Wren's mind was devoted to the ancient "Roman manner" in architecture, and his aspirations rose towards an Augustan Roman architect's ideal of classic perfection; yet the fact was, that he was an English architect of the reign of Queen Anne; and the edifice which he had to design and build, as the successor to a truly English cathedral, was the great national cathedral of Protestant England. In the present ornamentation of Sir Christopher Wren's St. Paul's we may discern much for our instruction and guidance, in the application of the decorative arts to public buildings erected by ourselves.

True architectural "adornment" is, and must ever be, an element of architecture itself, a necessary, and therefore a consistent, outgrowth from its own practical action; it is not, nor can it ever be, merely an accessory, arbitrary in its character, and which may or may not be subsequently superadded. In developing the element of beauty in his works the human architect follows closely where the Great Architect of Nature leads the way. In every natural object its beauty is a part of itself; born with its birth, it has grown with its growth, and with its maturity it has attained to its own perfection. The beauty, therefore, of every natural object being part of its construction and a condition of its perfect adaptation to its appointed functions, is always strictly appropriate, thoroughly consistent, and exhaustive in its own significant expressiveness. The principles of true architectural beauty—the principles, that is, which govern the presence of the decorative arts in architecture—are precisely the same. This implies that true architecture must be endowed with present local association. It must be the architecture of the country and of the people and of the time, so that there may exist between them the bond of a strong sympathy, a sympathy possessing as well both a retrospective and a prospective power as a present influence. In a word, true architecture must be historical architecture—historical, as being a native chronicler of the past and annalist of the present, while prepared to carry on the national narrative harmoniously into the future. It is far from being an unduly bold assertion to declare that we have but very little of this historical architecture at present among us in our recent public buildings; and, accordingly, as to the part played in our

recent public buildings by the decorative arts (except in the matter of skill in execution, and in the case of certain supplemental accessories) the less said the better. Architecture in the "Roman manner," in the degree that it realises its proper artistic aims, in that same degree does it more emphatically refuse to become historical of England; in that same degree also it is more decidedly inconsistent with our own era and ourselves. Sir Christopher Wren, while able to design and build nobly in his loved "Roman manner," kept the decorative element of his great work latent in the constructive; and the most difficult question now to be solved is how to adorn St. Paul's consistently at once with the edifice itself and with its own character and uses and associations. If we look at another public building, one of a very different order, of recent erection, and in many respects a noble work, Sir Gilbert Scott's Foreign Office, what do we find there of English historical architecture or architectural adornment? Perhaps no public building ever was erected in which every decorative detail and accessory was thought out and worked out with more conscientious and anxious care; and the result, indeed the inevitable result, is just what might have been expected: this most strictly national edifice, a most important part of the home of the Imperial Government, in more than one acceptance of that title is a veritable Foreign Office; since even when attempts have been cautiously made to introduce decorative details that might be suggestive of English history, they instantly proclaimed their painful inconsistency with everything around them—they seem to feel that they indeed are in a foreign office. But it is not enough that our architecture should be English, in order that it may be generally historical of England—it must be our own English architecture also, and consequently pre-eminently qualified to be historical of our England now, and of our living selves. In this supremely important particular the Gothic revival has long and painfully failed; and therefore its true power, its full vitality, and with them its proper influence, have unhappily been in a great degree kept in abeyance. The Gothic of the illustrious masters of the Middle Ages was ever strictly historical of each decade of those ages wherein it arose, and flourished, and culminated; and of those later ages also in which "the great dynasty of Gothic architecture" declined and fell. We have been reviving the Gothic style, and with laborious assiduity, we have copied it, or tried (often not very successfully) to copy it, as it expressed itself as well in its decorative as in its constructive elements, either in the twelfth century, or the thirteenth, the fourteenth, or the fifteenth; and then we gradually have become conscious of surprise, not unmingled with disappointment, at discovering our Gothic not always to be in perfect harmony with the nineteenth century, and in its decorative features by no means in strict truthfulness historical of ourselves. It is impossible to over-estimate the baneful influences upon all decorative art now in action among us, resulting from that strangely perverse and yet resolute mediævalising of our Gothic art, which would seem to imply that, practically, we believe ourselves to be living and working five or six centuries ago. If they are not really governed by such a delusion, our artists who take such care to impress upon us that they regard the archaic imperfections of early stained-glass to be types of what may make their own works perfect, and their brethren the "mediæval metal-workers" of 1873, and other living artists, also imbued with the same spirit—we are constrained to consider these men to have so thoroughly yielded themselves to the fascinating delusion that "distance lends enchantment to the view," as to regard the history of art to be a reflux stream, and to define artistic progress *more Hibernico*, by "advancing backwards." We are indeed no less untruthful, and no less wanting in fine feeling for true decorative art, in our public buildings, when we copy the crowned heads of Edward I. and Alianore of Castile to form corbels that are to carry a dripstone over a doorway-arch, which we also have carefully copied (perhaps from some sharp wood-cut) after an Edwardian model, than we are when we call a semi-nude giant in a Roman toga

"Dr. Johnson," or than we should have been had we introduced Lord Palmerston in the costume and with the surroundings of Mæcenas in a bas-relief in his own "classic" Foreign Office. There is this difference, and this difference only, in the consistent action of decorative art when applied by us to Gothic or to Classic public buildings—that in the latter case, if the art be true and faithful, it will defy us under any circumstances so to acclimatise it to England that it may become historical of our country at all; while the Gothic, being English in principle and essence, we may rightly and consistently employ in exact conformity with its use in England in any past era, provided in our own work we desire to refer to or to represent that past era, so that the particular part of our work under consideration is designed to be historical of that same past era, and not of our own.

In the application of the decorative arts by ourselves to our public buildings, our first care must be to see that those arts, in their highest and most perfect expression, are endowed with *life*—that they have something to say, and that they are qualified to say it well, to the purpose, eloquently, impressively, and with abundant suggestiveness also. And the principal things thus to be said in and by the adornment of every public building must have direct reference to its own rank and character, its own uses and purposes, the time and circumstances of its erection, with allusions at once pointed and diversified to whatever most happily and significantly would either typify or illustrate its own period. Thus do the decorative arts, whether sculpture in bronze or marble or stone or clay, or painting in whatsoever form and condition, act in alliance with constructive architecture in producing public edifices that really are historical of the present and for the future. And to this may rightly be added, in such public buildings as necessarily are associated with our national history, that thus are produced similar faithful art-chronicles of the past.

Nothing, perhaps, is more strangely remarkable in connection with the intellectual activity and the observant penetration so characteristic of our times, than the almost matter-of-course manner in which we deliberately overlook and utterly disregard the practical application of the one historical tale, uniformly told and earnestly pressed on our attention, by the decorative arts as they have expression in the public buildings of past ages. Always historical, those early and ancient arts chronicle the history of their own land, their own people, and their own times. What say the decorative arts in the wonderful architecture of the Nile-valley? or what tale had they to tell, all the time that the sculptured slabs so long lay buried beneath the rubbish-mounds of Assyria? At Jerusalem the search for Solomon or Herodian architectural remains aims at discovering chisel-written chronicles of Solomon or Herod. It is the same in Greece, in Italy, everywhere; just the same in our own England, until the Renaissance of classic art struck a fatal blow at historical truth in all art, so that the decorative arts in architecture in England—it cannot be called English architecture—sunk into a condition far worse than that of suspended animation, since, instead of being living witnesses to truth, they retained life only that they might become monuments of falsehood. And yet, slow as we still are to recognise even now the only true nobility, the nobility of historic truth, in our application of the decorative arts to our own public buildings, we delight to expatiate on our faculty for recognising that very same noble quality in the remains of decorative art that linger in the great architectural relics of bygone times. Their inherent truthfulness to their own times, and the wonderful consistency with which that ever-eloquent truthfulness pervades the still existing public buildings in our early Gothic architecture, is to us their peculiar charm, as indeed it is their own crowning glory. Still, we copy those old buildings as the builders of the olden time built them; and thus we delude ourselves into fancying that we have been reviving the grand old style, and making it our own. We might just as well transcribe a chapter from Matthew Paris and another from Froissart, and call one a record of some stirring episode in the Peninsular

War, and entitle the other a narrative of one of the latest "manœuvres" on Dartmoor. It is quite time to distinguish between copying old works, and grasping the principles of an early art and breathing the spirit of early artists; quite time to make our national architecture our own architecture, and to prove it to be our own by exhibiting it under suitable fresh conditions, by bringing it practically into action through the original impulse of our own thoughts, and by such an application to it of the decorative arts in our public buildings (and, in their degree, in other buildings also) as may cause it both to become and to appear truly historical of our own era and of ourselves. In point of fact, in dealing with Gothic art in our public buildings we have no really difficult task before us—no difficult task, that is to say, when once we shall have mastered the true principles of the style itself. So elastic is the style, so plastic and comprehensive, that it will readily adapt itself, almost of its own accord, to every fresh or modified structural requirement; and, in like manner, it always is ready to avail itself, with a gracious gratitude, of every improvement in material or appliance. In our application of the decorative arts to our public buildings also there exist no serious difficulties, unless we make them for ourselves by persisting in mediævalising. We have only to keep in mind that we are *not* mediæval architects, *not* mediæval decorative artists, and that we do *not* plan or design or build or decorate for mediæval people, or for mediæval uses, or with mediæval associations and sympathies, and we shall speedily find ourselves not far from becoming masters of an architectural style that is national in its traditions, and in all its expressions historically true to our own times. In our application of the decorative arts to our public buildings (assuming their architecture to be our own historical Gothic), if with a deep sympathetic and loving feeling for the essential principles of our style, we combine strict historical accuracy both in our choice of subjects and in our treatment of them, we assuredly shall be no less surprised than delighted at the facility with which, instead of crouching at the feet of the early Gothic architects as servile copyists, or at best as humble imitators, we take rank side by side with the noblest of them as brethren and equals.

Such brotherhood and equality, however, by no means implies, because at length we may have become wise enough to know that a modern mediævalism is no less a degradation than a positive contradiction, that as teachers, well qualified to give us lessons in Art of infinite value, we are not to regard the great architects of the Middle Ages as our masters. With especial advantage to ourselves may we study what they teach us in their application of the decorative arts to their public buildings—study, observe, with careful, penetrating, and thoughtful observation—a very different thing indeed from copying or reproducing. The first impression, probably, that will be produced by such study will be derived from the fact that those early masters never left any of their decorative architectural work incomplete; if they introduced a canopied niche, it always received its proper statue; if now we admire the statueless niches on the west front of York, or on the screen at St. Albans, or at the entrance of Westminster Hall, let us reflect on what they would be were each niche simply a dignified receptacle for a fine statue, each statue forming a part in an historic series. Again, the early architects never were monotonous: if they had occasion to repeat the same object, and even to repeat it under the same general conditions, they always modified the subordinate treatment and the subsidiary details—witness the heraldic insignia of Richard I., repeated eighty-three times in the string below the windows in Westminster Hall, the device always the same and always true to its own proper type, and yet no single example in the entire series without its own distinctive and characteristic individuality. The same remarks are equally applicable to the splendid heraldic sculpture in King's College Chapel, Cambridge. In addition to the human figure, the introduction into architectural decoration of organic forms in a pre-eminent degree gives to it life, and superadds a charm to be derived

from no other source. The early Gothic masters understood this well. As it has been well said, "How it is that animal and vegetable forms have come to be used in architectural ornamentation is sufficiently apparent. Ornament is used to relieve flatness and monotony of wall-surface, and to afford the eye a pleasure by attracting and interesting it. And how could a blank surface be more naturally decorated than by tracing on it, or by sculpturing out of it, forms which nature herself employs with similar effect? Animal and vegetable forms have been brought by the hand of the Creator out of the material of the blank earth to adorn it; and man, copying his Creator, vivifies the dead stone by producing the semblance of the organic out of the inorganic material." But the early Gothic masters were also influenced by other feelings and aims, and especially in their introduction of animal-forms into the ornamentation of their edifices, and in their treatment of those forms. The living animals which surrounded them not only delighted them with their æsthetic beauty and grace, and occupied a very considerable share of their habitual attention as the companions of their lives, but they also saw in those same animals creatures surpassing man in many qualities by him shared with them, as in sagacity, in quickness of perception, in speed, in strength, in endurance, and sometimes in instinctive power rising into forethought; and hence, idealising the actual truths of natural history, those early artists saw in the qualities and in the character, really or fancifully to be attributed to the animal world, the only means, and also the most perfect means, for giving expression to their own thoughts and feelings under the all-powerful and enduring forms of symbolism, allegory, and even of satire. Thus, in the most perfect and most instructive early architectural art, animal-forms are freely and habitually introduced, as well because of their real or imputed significance and suggestiveness, as on account of the familiarity of their presence and the beauty of their outline. Once fairly established in the boundless realm of symbolism, it was easy enough, and indeed natural, for the early artists to associate fabulous with real animals, and to blend together fantastic compound forms, half human and half animal; to imagine strange birds and monstrous reptiles, and not unfrequently to combine both animal and vegetable forms under the wildest and most *bizarre* conditions. "The decoration of religious and civil edifices," says M. Viollet le Duc, "presents an infinite variety of fantastic animals during the period of the Middle Ages;" he adds, that these grotesque creatures, "though derived from nature, have both their own characteristics and a most striking reality; theirs is a natural history of their own, of which all the individuals might be classed in species; all of them, however, being stamped with a sentiment and observation of nature which is truly remarkable."

In this "sentiment of the observation of nature" we may lovingly follow those old masters in our own architectural sculptures; and, at the same time, we may scrupulously avoid their every extravagance. We no longer need, nor, with our civilisation, would it be possible for us to accept and adopt, that early symbolism. Still, one thing remains to us from the past, which we claim, and claim rightly, as at once an hereditary and a present possession, that enables us to compete fearlessly with the greatest of the early masters in our own decorative work in our public buildings. This one thing is historical architectural heraldry. Its resources, for the express purpose of adorning Gothic public buildings, are absolutely endless and inexhaustible; and yet, at present, they can scarcely be considered to have been recognised by our Gothic architects. We are not alluding merely to shields of arms singly or in groups, nor proposing only a more general introduction of heraldic insignia into our architectural ornamentation under the ordinary conditions of heraldic blazonry. Far from this; it is the pervading presence and the commanding influence of the spirit of true historical heraldry, always adjusting itself to the conditions and requirements of our architecture, that we desire to see animating and inspiring the architectural adornment of our public buildings. Thus this

adornment would be both symbolical and historical—its history truthful and effectively told, and its richly suggestive symbolism in perfect keeping with modern taste and feeling. The animals that constitute supporters in the case of almost every family of historic prominence, together with those to be derived in endless succession and variety from crests and badges, and constantly from the charges of shields, in skilful hands, guided by the feeling of true architects and true sculptors and true heralds, would readily accomplish for our public buildings at least as much as the early Gothic masters were able to achieve through their but too often wild and more than grotesque symbolism. It is scarcely necessary to observe that the occasional presence of achievements or shields of arms, if treated as works of genuine heraldic art, and the intermixture of flowers and leafage, and various devices all of them more or less heraldic, and therefore all of them in some degree endowed with a meaning, with animal-forms, in decorative architectural sculpture, really leave nothing to be desired. In like manner, it is sufficient merely to advert to the fact that heraldry, so rich in colour, invariably guides the architectural decorator to the introduction and display of colour in the most harmonious, pleasing, and effective manner. The character and the degree of that conventionalism in the treatment of heraldic animals, which their appearance in architectural decorative art must be admitted occasionally to require, may be judiciously and rightly determined by such "observation of nature" as the eminent French architect tells us ruled the mediæval sculptors even in their most fantastic moments, when they drew, as if they were living animals, the strangest creations of their own imaginations. True heraldic art and true Art are synonymous terms; and, therefore, when conventionalism may be felt to be necessary in delineating any heraldic animals for architectural decoration, natural forms may be somewhat exaggerated, and natural expression somewhat intensified, but natural truth never may be violated. Without here attempting to carry farther our present effort to vindicate the supreme worthiness and value of the heraldic element as the vital principle in our own historical decorative art in architecture, we may briefly refer to the great public building now about to be erected as an example of an exceptionally grand field for the display of historical heraldry in architectural adornment. By means of such decorative art as an architect may acquire through alliance with a herald, the New Law Courts may be a history in stone without a rival; and thus also this national edifice, may be—what otherwise it cannot possibly be—its own graphic and significant autobiography.

For external architectural decoration, in addition to the granites, variously coloured marbles and other natural substances, enamelled *fayence* and *terra-cotta*, and moulded brick-earth, claim highly honourable recognition. With us these last-named substances, as vehicles for beautiful and diversified adornment in our public buildings, are still in a comparatively early stage of their development; and, in order to their advance to their proper position, and to qualify them to realise their truly great capabilities, they claim at once to be set free from even the semblance of any inherent alliance with classic or quasi-classic design. Decorative lead-work, again, doubtless has a part of primary importance to play in architectural decoration. In the use of all decorative art in architecture, the greatest masters of the best historic periods teach us moderation as well as consistency and expressiveness. If it does not actually accomplish its own ruin, ornamentation, when overdone, shatters its own effectiveness. Better far is it to have too little of ornamentation than too much. The unadorned dignity of plain wall-surface gives emphasis to noble ornament which has been introduced with a sparing hand, and enhances both its beauty and its impressiveness. In all minor details also the true decorative artist will thoughtfully carry out his great principle of harmonious and expressive consistency—a principle that extends to every subordinate accessory and adventitious ornament.

C. B.

THE BRITISH ARTISAN AT THE VIENNA EXHIBITION.

A VERY wise head—the lucky possessor of which having had considerable experience in the management of International Exhibitions, eighteen years ago—predicted that in after exhibitions, exhibitors other than those of the country in which the display was held, would in future send fewer costly productions, and confine themselves to articles of manufacture, the use of which was universal. The Vienna Exhibition may be said to verify this prediction—the practical and useful decidedly preponderate. It is brimful of instruction. The English visitor, animated by a desire to note general progress, or the British workman who desires to gather knowledge of his own speciality, will be amply rewarded. Either the one or the other, if induced with ordinary powers of observation, will not fail to note that the experience gained in other exhibitions by the employers and employed, with the spread of industrial education, is doing its work in other countries; the result in various departments of industry is that foreign manufactures are rapidly advancing in the direction of those of England, *i.e.* in practical usefulness, substantiality, and finish. And he will at the same time observe in his own country's productions, a decided advance has been made Art-ward by many of the firms exhibiting, in the important industries of metal, glass, pottery, &c. He will in all probability regret that England, to which is due the honour of originating International Exhibitions, is so imperfectly represented by the number of its exhibitors; but he will recognise in its exhibits all the best features of English industry, fewer of its bad, and progress in the direction advocated by the *Art-Journal* throughout the thirty-three years of its existence. He will learn, in this the greatest of all the great exhibitions of industry, how difficult it is to find what he, in all probability, is in search of, not because such are absent, but simply because the groups in which they are to be found are placed so far apart in the vast edifice, in the machine-hall, or in other buildings erected in the grounds. In no exhibition yet held is the pursuit of knowledge under difficulties better illustrated, or self-help more essential. A complete catalogue of the exhibition was not to be had, for the Austrian was not on sale at the period of our visit. When procured, it was found to be imperfect, the only resource being that of the English division with its plans of the buildings, park, &c. By means of these, carefully studied, combined with patient industry and search, what is wanted may be discovered after much travel, a considerable amount of fatigue, and by the exercise of great self-denial. Apart, however, from the contents of the Exhibition, or rather series of exhibitions included in that of Vienna, there are features to which it is worth while to call attention; for example, the vast and wondrous *internal* cupola (it has, however, only a flat roof, externally a *rotunda*), twice the diameter of that which Michael Angelo "hung in air," in then Italy's capital, Rome; in height and diameter, two "St. Peter's" could be stowed within that of the Vienna Exhibition. "Hanging in air" is simply a figure of speech, for much solid masonry helps to support the dome of St. Peter's; on the contrary, that at Vienna is simply supported by comparatively slender rods of iron, bedded at their base in concrete. These rods descend down sham hollow pilasters of brick, which take no part in sustaining the roof or cupola. This wondrous dome, "to which Diana's temple was a cell"—the mightiest, the most overpowering in conveying the effect of vastness and immensity "since the world began"—owes its existence to the constructive skill of an English engineer, John Scott Russell; to whom is also due the application of sheet zinc for the production of the external bold, effective, light and shadow-producing cornices that surround the dome, and which serve as well as if they had been constructed of brick and plaster; while, by their lightness, they are not calculated to endanger the safety of the hurriedly-built walls of the structure, and they produce all the desired effect, the sweeps and contours being well preserved. The result proves how, when ornamentation is required to serve only a temporary purpose, it can be pro-

duced at the minimum of labour and cost. We should fail to convey an idea of the vastness of the building, of which the dome alluded to forms the centre, did we not state that in length it extends to five-eighths of an English mile, in width to one-eighth of a mile; but it is totally inadequate to accommodate one half of the contributions in manufactures received from the twenty-four nations who have responded to the invitations of Austria to participate in its industrial banquet at Vienna. A building totally separate and distinct, half a mile in length by fifty yards in width, is filled with the results of the inventive powers of many nations, the triumphs of engineering skill, and machinery in motion and at rest. There are halls devoted exclusively to the appliances which facilitate the operations of the agriculturist and husbandman. There are additional buildings of vast dimensions to accommodate special industries, or those of individual manufacturers and companies; there are buildings to illustrate the architecture of various nations; others, the dwellings of those whom civilisation has not reached, standing within the park; and the Art of many nations has its home in a vast building which in extent is equal in exhibiting space to more than the half of that in the principal Exhibition-building.

Another objectionable feature is equally apparent in the Vienna, as it has been in other, International Exhibitions—*viz.*, as to selling to *concessionaires* the right not only to photograph, but to hinder reporters who make pencil memoranda sketch-notes. To record the innumerable instances in which such memoranda were torn up by officials, or examples in which the makers of such memoranda were dragged up to the Bureau of the Police in the building, is not our intention. That such was the case is within our own knowledge. It is a fact that *concessionaires* in photography only copy such works as are of a highly ornamental character, many really very useful examples are compelled to be passed over unnoticed thus, from which useful lessons may be gathered. The fullest use should be made of an International Exhibition; any restriction which is calculated to hinder this defeats the manifest purpose of the display. If a nation can afford to hold an exhibition, it can surely do without the miserable pittance arising from the source named; at all events, the *concessionaire* should not be allowed to exercise the right of carrying out the "dog in the manger" principle, as has been the case in the present and past exhibitions of an international character.

It may be remarked as regards the Vienna Exhibition, that the experience gained by previous International Exhibitions accessible to all nations who chose to refer to the reports concerning those already held, appears to have been set at naught. The arrangement of goods adopted in the English Exhibition of 1851, and that of France in 1855, was proved to be unsatisfactory and defective; it was again repeated in the Exhibition (English) of 1862; *i.e.* in all these the principle of display adopted was the geographical. The most satisfactorily arranged exhibition yet held was the French International Exhibition of 1867, in which the exhibits were displayed in Classes, on a series of concentric tables, or stalls; its complete success being only marred by the principle adopted not being worked out completely. Any visitor, however, to that display must have been convinced (if he had visited previous exhibitions) with how much ease he was enabled to examine similar kinds of goods, or articles, and make comparisons. The worst possible kind of arrangement is the geographical; it is calculated, in order to give prominence to the industry of the country in which the exhibition is held, unnecessarily to increase the examples, without reference to use instructively, comparatively, or as to their quality. Just in proportion to the ease with which such lessons may be taught, is the value of exhibitions. The gigantic scale of the Paris Exhibition of 1867 called forth the following recommendation from the Executive Commissioners of England, Austria, Prussia, Russia, Italy, and the United States, in reference to future international exhibitions:—"The usefulness of international exhibitions does not depend upon their size, but on their selectness and quality; there-

fore the tendency to increase the size of each succeeding exhibition should be discouraged." And "to promote the comparison of objects, the general principle of the arrangement should be rather by 'Classes' than by 'Nationalities.'" These recommendations have been entirely ignored in the present Vienna Exhibition, it being at least four times the extent of the Paris Exhibition of 1867, while its arrangement is that of "nationalities," not "classes." And thus the mightiest display of the labour of all nations ever yet held, fails to teach those lessons as completely as it might, which an exhibition one-fourth its size, well arranged, would have done. To the mere visitor this is unimportant; to him who is desirous to examine groups of industry of a special character, the task is one of excessive physical exertion, to say the least of it.

The progress made Art-ward in its higher development was very much more apparent between the English Exhibition of 1862 and the French of 1867, than it has been between the last-named and that now open in Vienna. This may be accounted for, in all probability, by the consideration that Art, having taken a somewhat different direction, is more apparent on what is consumed by the many than purchased by the few: the former is the object which exhibitions of an international kind were intended to produce. *Tour de force* examples do not show the true state of a national industry; it is because the absence of these is more apparent than in any previous exhibition, that that at Vienna is to be valued. It also serves to confirm the impressions gained in previous International Exhibitions as to the strong and weak points of Austrian, German, and other continental industries; how and what these countries can do, and are doing, through cheaper labour, aided by industrial training.

In no previous international exhibition has so good an opportunity presented itself of gaining a true knowledge of the ornament of Eastern nations, "old ere our antiquity began;" of those of Japan, China, Persia, and Mid-Asia. Already, however, the best of these examples have met recognition; their purchasers being manufacturers; and probably with the intention of culling suggestions and hints to the advantage of modern industries nearer home. So far as form and colour are concerned, no doubt can be entertained as to the utility of such purchases.

The overwhelming display of Austria in things ornamental will be best understood by referring to its specialities understood by the title "Articles de Vienna;" chiefly toilet-accessories, trinkets, fans richly gilt, well-made gloves, jewellery and other cases in Russian leather, writing-table appendages, its carvings in meerschaum, amber, and ivory. In the display of meerschaum as pipes, there are not fewer than one hundred and ten exhibitors; the artistic skill with which the fragile material is worked into subjects, groups, &c., indicates that Austrian artisans are well trained in the direction of Art, united to industry; the most artistic example shown was produced by an artisan who is paid 30 florins per week, £3 English money.

Former exhibitions conveyed to us but a faint idea of Austrian glass-ware; here, on her own ground, the display is overpowering and brilliant; her "metal" improves in purity, and by skilful cutting—engraving, gilding, and enamelling—added by peasant-workmen dwelling in villages near the great glass-manufacturing centres of Prague, &c., with their engraving-wheels and enamel colours and muffs erected in their cottages, produce these marvels of decoration, being paid at the rate of from 8s. to 16s. per week. Other displays of glass in the Exhibition pale before that of Austria, the English display excepted; though limited in extent, it is of rare excellence in its crystalline purity and exquisitely engraved decoration: what is shown is limited to toilette and table-glass. One example, a vase purchased by Sir Richard Wallace, engraved in the style of the Renaissance workers in rock-crystal, has no parallel in the Exhibition: it is peerless and alone.*

* Exhibited by Messrs. Copeland (see ART JOURNAL, page 153). For the decoration of his Vase, *i.e.* the engraving, Paul Oppitz, a Bohemian or Pole, received a Co-operative Medal, but as a "gilder." The blundering in distinctions for which the awards of "Co-operative" Medals were given, as set forth in the

The perfectly unique in glass, in its special application for decorative architectural purposes, must be sought for in the display by Salvati, of Venice; he illustrates how imperishable pictorial representation in mosaic can be produced at an astonishingly low cost, unaccompanied by the cumbersome framework of timber in which the Russian examples of a similar kind are enveloped, shown in former and in the present Exhibition. Glass-workers anxious to extend their knowledge as to the variety of "metals," their curious combinations, colours, and ingenious manipulations (specialities for which Venetian glass has long been celebrated), would do well to study the examples of the already named justly-celebrated modern Venetian worker in glass.

Those among us who have entered that noblest of churches, St. Mark's, at Venice, will not have failed to observe that its marble mosaic floor has become worn by the feet of many generations of worshippers till it is as irregular and wavy as the surface of the Adriatic, which all but washes the foundations; that many of the "devices" in the pavement have been nearly rendered indistinct by the pieces of *tessera* becoming disconnected—

"Decay's effacing fingers
Have swept the lines where beauty lingers."

It is gratifying to learn that to Salvati is confided the honour of its restoration. It is impossible to do more than allude to the unique examples of the "glass-blowers." Art in this display; unequalled in beauty, originality of conception, perfection in execution, and in beauty most diverse. The wonder is increased when it is considered these are formed of glass—ductile when hot, brittle when cold; that the varied forms of bowl and stem, flowers, vase and handle and covers, bird and insect, with which the various objects are decorated, are not only produced but attached in Glass House by the "blower." It was at one time popular in England to treat similar examples with contempt; our progress in the manufacture of glass, however, has increased our respect and admiration of such works. We have assimilated our productions thereto so far as now to recognise that the glass which comes from the hands of the skilful blower is better left untouched by the cutter, and that "cut" glass is now rather the exception than the rule, as selected by English purchasers of taste. This change may be traced to the influence of Venetian examples, in which the principle alluded to is clearly set forth. No visitor will fail to note the advance made in purity of "metal" by Austrian and German exhibitors. Little more than three hundred years ago England had no glass manufacture; two hundred years back, so inferior was its clear glass in purity, that Howell writes to Mr. T. Lucy in Venice to procure "My Lady Millar" a complete cupboard of the best crystal glasses Murano can afford. In the element of purity English flint has now no equal; but this superiority has been detected and acknowledged by the nations named, who are making rapid progress, as shown in the exhibits of Count Harrich-Lobmeyr in Austria, and that of Wentzel, of Breslau, Prussia; unfortunately no French glass was exhibited, ornamental or table. In the Russian glass advance was very apparent by which to note progress, this very largely arising from the introduction of French, German, and Bohemian workmen. In the decoration of examples in glass of the highest ornamental character.

London Gazette of 26th August, 1873, is amusing. Morel-Ladeuil is recognised as a "draughtsman and modeller;" his celebrity is founded on his skilful and exquisite *Reposé* working; he is a *Reposé*. Mons. Williams gets recognition as a chiseller, to which he makes no pretension whatever, any more than Mons. Ladeuil does for "draughtsman" or "modeller." (Works by both will be seen on the stall of Messrs. Elkington.) The engraver of the "Copeland Vase" (Paul Oppitz) is medalled as a "gilder." We are not aware that he "gilds" at all; but the vase alluded to shows he is an exquisite engraver on glass. The above, however, is a trifling matter; recognition has been honestly worked for and righteously gained. These blunders are thrown into shade altogether, when we see that manufacturers whose works involve the highest principles of Art in their production, engineers whose machines demonstrate in their operation the triumphs of genius and scientific skill, placed on just the same pedestal as a firm engaged in the manufacture of—HATS!!!

"Here shall thy triumph, genius, cease," &c.

acter by the engraving process, it must be admitted there is every reason for believing that Austria, in its principality of Bohemia, has the command of that speciality of labour; the best example of that style of ornamentation in the Exhibition being the work of a Bohemian glass engraver (Paul Oppitz). Clever ornamentation by the enamel process of painting was also very general in the Austrian glass. The gilding was, however, much overdone; and one style of decoration with coloured pastes (stuck on with cement) was carried to the extent of an abuse, detrimental to the objects so decorated. Gigantic vases, which might impose on non-practical visitors as being of one piece only, but which others better acquainted with the art of glass-working would readily detect, were exhibited, built up of several parts; where handles were attached they were so by means of metallic screws, the bodies of vases being drilled for the reception of these screws. The process of decorating by means of "etching" ornament on glass was not very prominent in either the Austrian or German departments. And the clever use of leaf gold for glass decoration—so skilfully practised by the Venetian decorators of glass—often associated with enamelling, was confined to Venetian exhibitors of beads, and exceptionally only seen on the larger examples of Salvati. It may be added that many examples in the Austrian and German exhibits illustrate the use made of wood moulds in their formation; a means which English manufacturers have been slow to adopt. This Exhibition also served to dispel the illusion long entertained as to the Chinese not making glass, but melting up for their use only the "cullet," or broken glass-objects, imported from other nations into China. Various Mandarin buttons were shown of opaque coloured glass, almost in variety equal to Venetian examples. A "flint" tea-service of good colour was also exhibited fairly cut. The merits of the limited examples exhibited had been recognised by their bearing on a card, "Sold to Lobmeyr of Vienna." If the glass of Portugal conveyed no lessons, it was useful as to gaining knowledge of the forms of glass-ware adopted for use in that country. That of Roumania showed vessels of ancient classical forms, for carrying water or wine, with well-formed, well-placed handles; and of the limited display of Greece, if nothing more could be detected, it at least demonstrated an attempt to "revive" an industry that nation successfully cultivated in the far distant past, and an attempt to re-create an industrial population.

Within the precincts of the Exhibition at Vienna there is not any collective display of pottery, china, or porcelain, which at all approaches that sent by the manufacturers of England in quality of material, variety of glaze, good modelling, decorative enrichment by enamel painting, and uniformly good finish. We can do nothing more than merely indicate the numerous examples of a commercial character desired by all civilised nations,—the envy of the potters of every country, save England, where they are produced. We can but allude to the increased merit in the production of majolica; the skill with which the (until now unpurchasable) Henri Deux ware has been reproduced, the exquisite treatment of subjects executed on porcelain in the style of Limoges enamels, new glazes of an infinite variety of hues as iridescent as the pearl-shell; to the exquisite execution of flower-decoration, as exemplified on the stalls of Minton, Copeland, Wedgwood, the Royal Porcelain Works, Worcester, &c., &c. In each and all of the works of the exhibitors named examples will be found unrivalled; foreign exhibitors, whether represented by State-supported establishments or by individual exhibitors, neither show varieties of wares equal in number nor exceptional examples so good as those of our own country. English ordinary earthenware has ever since the days of Wedgwood been held in high and deserved estimation by continental nations; on the present occasion its supremacy is rendered very much more apparent by contrasting it with similar exhibits from other countries.

The show of Austrian jewelry is wonderful in extent. Keeping out of sight the excep-

tionally valuable examples of jewelry with which the Exhibition is replete, it is instructive to examine and compare the various national exhibits of jewelry of an ordinary every-day sale character; to observe the examples of the "machine-made," in yards of ready perforated thin gold "strips," the die-struck "bezels," and "rosettes," exhibited in proximity to the finished products, which do not elevate our ideas of the skill of the modern jeweller. The taste of Austria may be questioned in its speciality of coating a very great proportion of its jewelry with opaque white enamel, hatched or pecked out with black enamel, only the smallest proportion of the gold setting being exposed. Such contrasts unfavourably with Italian jewelry, in which die-work is not obtruded, and the gold is hand-worked; with the filigree examples from Genoa; or the contents of the collection of the German jewellers of Pforzheimer; more satisfactory still is the jewelry of Denmark, by far the most interesting as to honest work, design, finish, and execution. Swiss jewelry has special characteristics of its own, equally with that of France. The Austrians and Germans use more freely gold of various colours united in one object, as "green, red, dead-yellow, and nearly white," a more liberal use of enamels and other processes than is common on English jewelry for ordinary sale. The workmanship of English jewelry is very much superior, attention being paid to its being finished in every part; its only defect arises from—to a certain class of purchasers—a want of the element a great proportion of foreign jewelry has, plenty of show for the money. The display of English jewelry was limited to three exhibitors—Hancock's, of London, whose exhibits were of so costly a character as not to embrace ordinary jewelry; Thomas, of London, and Aitchison, of Edinburgh, whose collections were of an ordinary character, well-made articles, but presenting no special feature in design, &c.

(To be continued.)

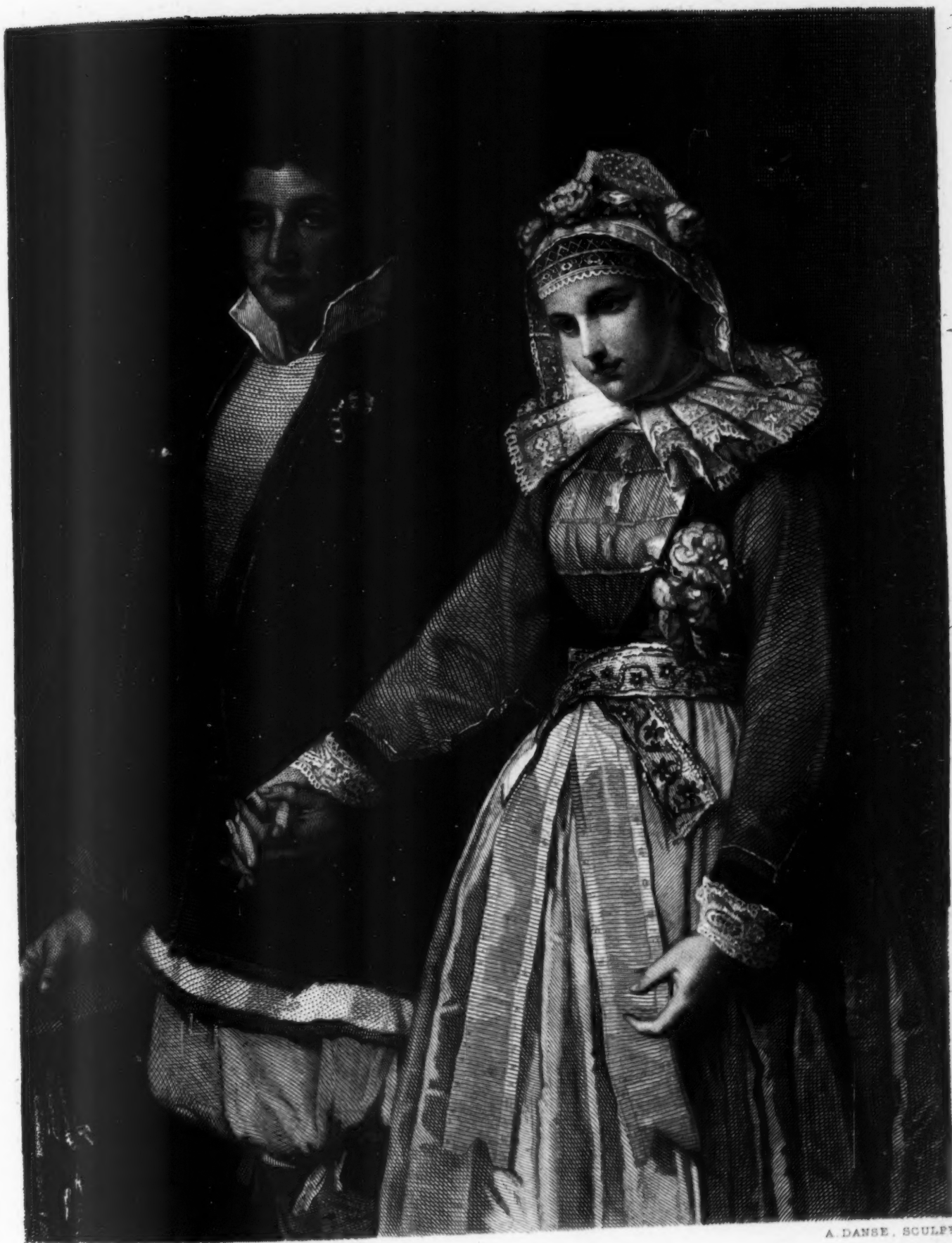
SELECTED PICTURES.

COMING FROM CHURCH.

J. F. Portaels, Painter. A. Danse, Engraver.

NONE of the modern Belgian painters show greater variety of subject, and few, if any, greater power of delineation, than does M. Portaels. An artist of very extensive travels, of discriminating observation, of refined taste, with a clear perception of what will make up into a good picture, his pencil wanders over a wide and rich domain, producing that which is as attractive as it is diverse in character.

In his 'Coming from Church,' his thoughts have come back from foreign travel to his own land in days long past away. These twain are returning from the altar at which the priest has made them one—at least it may be presumed this is the artist's meaning, though the lady's finger shows not the signet of wedlock: both are certainly impressed with the gravity of the situation, and seem already to realise the fact that marriage is no light undertaking, but a very serious affair. Yet there is something very sweet and satisfied in the expression of the maiden's face, set, as it is, in a framework of rich lace, embroidery, and flowers: her costume altogether is graceful, and picturesque, and costly; she must be a daughter of some opulent burgher of Antwerp or Ghent, who has won the heart of the manly-looking companion at her side. He, in due time, will assuredly rise to the post of burgo-master among his fellow-citizens: his face has great intelligence and a character of perseverance. The picture, though showing nothing more than a pair of ideal portraits, is one that cannot fail to commend itself by the manner in which the figures are placed on the canvas, and the interest excited by their personal appearance.



A. DANSE, SCULPT

J. F. PORTAELS, PINT

COMING FROM CHURCH.

LONDON, VIRTUE & CO



MARINE CONTRIBUTIONS
TO ART.

BY P. L. SIMMONDS.

No. V.—AMBER AND THE AMBER
FISHERIES.

HAVING dealt with tortoise-shell, mother-of-pearl, pearls, and coral, we come now to consider a product of a somewhat amphibious character, and which, unlike those already treated of, is vegetable in its origin. Still it is largely dredged and fished for on the sea-shores, and as the greater part is obtained from the sea, it properly comes under our heading of "Marine Contributions to Art."

Amber is a resinous exudation from an extinct species of conifer called by Goppert *Pinites succinifer*. The source of amber was long uncertain; by some it was considered a carbonaceous mineral.

Professor Zaddach shows that the trees which yielded the amber must have grown upon the greensand beds of the cretaceous period, flourishing luxuriantly on the marshy coast which then surrounded the great continent of Northern Europe. Probably the temperature was then much higher than it is now; and this even at that epoch extended to the now frost-bound arctic regions, a fact which has been proved by the remarkable plant-remains of temperate climes which have been recently discovered there. The amber flora of the Baltic area under review contains northern forms associated with plants of more temperate zones; and thus camphor-trees (*Cinnamomum*) occur with willows, birches, beech and numerous oaks. A species of *Thuja*, very similar to the American *Thuja occidentalis*, is the most abundant tree amongst the conifers; next in abundance *Widdringtonia*, a great variety of pines and firs, including the amber-pine: thousands of these, it is supposed by the professor, might have perished, and while the wood decayed, the resin with which the stem and branches were loaded might have been accumulated in large quantities, in bogs and lakes, in the soil of the forest. If the coast at that time was gradually sinking, the sea would cover the land, and in due course carry away the amber and masses of vegetable detritus into the ocean, where it was deposited amidst the marine animals which inhabit it. But in higher districts the amber-pines would still flourish, and so amber still continue to be washed into the sea and deposited in the later formed greensand and still later overlying formation of the brown coal.

Most of it is obtained from the shores of the Baltic, from Königsberg to Dantzig. It is also found on the coasts of Denmark and Sweden, in Poland, Russia, Switzerland, France and England, in Asia, in North America, in the greensand formation of New Jersey, and in Martha's Vineyard. With it are found fragments of lignite, and it frequently contains insects of extinct species embedded in its substance; it is also marked with the impression of branches and bark. It is sometimes thrown up in great quantities after storms. It contains a volatile oil, two resins (soluble in alcohol and ether), succinic acid, and an insoluble bituminous substance.

For ages amber has been valued for ornamental purposes, such as necklaces, bracelets, brooches, crosses, ear-drops, silver links and the like. It was also formerly much used for inlaying cabinets and ladies' jewel-cases, and a large picture-frame inlaid with it was shown at the Naples Maritime Exhibition. The cloudy or milk-white amber, not that which is clear, is held in the highest esteem. The light green variety and that which is of one perfectly uniform colour throughout, are exceptions to this rule. The beauty and hardness of amber have caused it to be long esteemed by smokers for mouth-pieces of pipes and tubes for cigar-holders. In the fine and extensive collection of pipes, &c., belonging to W. Bragge, Esq., shown this year at the London Exhibition, there are some very large amber mouth-pieces for hookahs, both clouded and clear; also in the case of Mr. F. Kapp, of 62, Dean Street, Soho. In Turkey, as much as £300 has been given for a very fine mouth-piece. I recently saw at the shop of Messrs. Phillips

Brothers, Cockspur Street, a very fine pair of twin, or similar mouth-pieces, and a magnificent one richly set in gold and gems, measuring six inches long by two wide, of semi-opaque amber.

The Turks first adopted amber for the mouth-pieces, in the belief that no infectious disease could be communicated through it; the Germans now prefer it for its rich colour and its soft, waxy feeling in the mouth. Its value differs greatly, according to its tint and opacity, and herein a novice would be easily deceived. The bright yellow transparent amber is least valuable, however it may catch the eye. Dark, nearly opaque yellow has a much higher value, and the best of all is the opaque lemon-coloured. Mr. J. J. Jeans, the British Vice-Consul at Catania, showed at the Dublin International Exhibition in 1865 an amber necklace, consisting of twenty-one large flattened beads and twenty-two small ones. The ornament was of considerable mineralogical interest, the amber being found on the banks of the Simeto, a little river watering the plain of Catania. The specimen showed various colours of this rare substance—bright red, wine-red, reddish yellow, and bluish.

According to recent accounts, one of the Shah of Persia's most esteemed talismans or amulets is a cube of amber reported to have fallen from heaven in Mahomet's time. It is worn round his neck, and is supposed to render him invulnerable. The small and waste pieces of amber form the base of an excellent varnish and the source of succinic acid. The trade in amber to this country would appear to be largely on the increase. In the five years ending 1853 our imports of rough amber averaged about 43 cwt., in 1867 they reached 60 cwt., and in 1870 had risen to 320 cwt. Besides this, we import a considerable quantity of manufactured amber in beads, mouth-pieces, &c. The average annual value of the amber, as declared in the last six years, is about £2,400, but this is far below its real value. Amber beads, again, are mixed with the general item "Beads" in the official imports.

Amber often contains insects, flies, ants, spiders, &c., embedded in the resin, some of which are so delicately formed that they could not have been thus enclosed except in a fluid mass, such as a volatile oil or natural balsam. Mr. T. Wallis, of Long Acre, has one of the largest and most interesting collections of these "flies in amber" I remember to have seen. They occur also frequently in the courbaril resin of South America, in Indian dammar and anime, and in copal from Accra, West Africa.

The amber-dredging establishment at Schwar-zort, on the Curish Haff (near to Memel), produces about 80,000 to 90,000 lbs. of amber every year, and is still in the hands of a Königs-berg firm, which keeps its transactions very secret. Four steam-dredges are employed for the collection of the amber, as well as a considerable number of dredges worked by hand. The amber is found almost uniformly in separate nodules, with lignite, disseminated in the sand, at a depth of from 10 ft. to 12 ft. The dredging is carried on day and night, by "shifts" of eight hours each. About four hundred persons are employed at this work, and their wages are, on the average, 2s. 2d. per shift. The quantity of amber collected is considerable, amounting to about 288 lbs. per shift, and for six days' work 51,184 lbs. The sand, after being dredged up, is sent on shore, where it is washed, in order to find the amber.

The method of obtaining amber from its ocean place of deposit in other places is much on the principle of the ordinary submarine diving-dress. A woollen garment covers the entire body of the diver. This is again encompassed by an india-rubber dress, made in one piece, but differing in shape from the old-fashioned diving-dress, and allowing the diver to lie at full length. The helmet, also, is of a novel construction. Firmly fastened to it, and resting on the shoulders, is a small air-chest, made of sheet-iron. This last is connected with the air-pump in the boat above by an india-rubber tubing, 40 ft. long, and with the diver's lungs by another india-rubber tube, the mouth-piece of which is held by the diver between his teeth; the whole apparatus being scientifically arranged so as to admit a sufficient supply of pure air from above, and means of exit for the expired breath.

The helmet is provided with three openings, covered with glass and protected by wire, for the use of the eyes and mouth. When this contrivance has been screwed on to the person of the diver, a rope tied round his waist, and half a hundred-weight of lead attached to his feet, shoulders, and helmet, he is ready for his plunge. Down, fathoms deep, he descends into the amber world. He stays there, may be, for five hours at a time, hooking, dragging, tearing the amber from its bed with his heavy two-pronged fork. Often it resists his utmost efforts. However cold the weather may be, these men of iron strength will come up from their submarine labours streaming with perspiration. The overseer stands in the boat to receive the amber from their pockets. In case he should wish to ascend before the usual time, the diver has to close his mouth and breathe five or six times through his nostrils, by this means filling the apparatus with air, which will bring him to the surface without other assistance. The diving-boats are manned by eight men each—two divers, two pairs of men who work the air-pumps alternately, with their eyes fixed on a dial-plate, by which the supply of air is nicely indicated, one man to hold the safety-rope attached round the diver's body, and haul him at the slightest sign from below, and the overseer.

At the Vienna Exhibition this year some interesting diving-apparatus was shown, as used on the eastern coast of Prussia, for obtaining amber. This apparatus, which received a gold medal at the Moscow Exhibition of last year, is constructed on the system of MM. Rouxquayrol-Denayroux, some alterations and improvements having, however, been introduced, so as to give greater safety. The air is transmitted to the diver through long india-rubber tubes, by means of an easily transportable air-pump, with two cylinders. These tubes, which are strengthened by spiral wires, conduct the air to a regulator carried on the diver's back. The completely air and water-tight dress of the diver is connected by an india-rubber ring with a copper helmet, or, also, with a mask, the helmet and mask being provided with strongly-graded windows. The helmet is used for works under water in which the head of the diver has to be kept upright (repairing ships, for instance), whilst the mask is adopted for researches and examinations on the sea-bottom.

A great advantage of this arrangement is that the diver has always a certain reserve quantity of air in the regulator, so that a falling off in the supply of air is not connected with immediate danger or disadvantages for him. The supply of air to the diver is regulated by a peculiarly constructed valve, by means of which the pressure, under which the air is supplied, corresponds always with the depth of the water in which the diver is acting.

The air coming from the diver is not allowed to mix with the fresh supply of air, but escapes to the surface through a side-port closed by an india-rubber valve. The diver is able to increase or diminish his specific weight by simply altering the volume of air between his dress and body, and, in this manner, it is in his power to ascend or descend as he likes.

Amber constitutes an important article of trade on the Dantzig coast, and it is exported, both in pieces and worked, to Austria, France, and the East. This trade is completely in the hands of a few families. The principal deposit is found on the coast of Samland, from Pillau to Gross Hübicken. In this space of three miles the extraction of amber is farmed by the Government. The annual yield is about 200,000 lbs. The produce is classed into six qualities, according to the size and quality of the pieces.

The largest piece known is 13½ in. long by 8½ in. wide, and 3 in. to 6 in. thick. It weighs 13½ lbs., and is in the Berlin Museum. At the Great Exhibition of 1851, two pieces were shown, for beauty and size, from Königsberg, weighing respectively 4½ lbs. and 6 lbs. In 1854 a bed of yellow amber of considerable extent was discovered at Prague, in sinking a well, and pieces weighing 2 lbs. and 3 lbs. were extracted.

The trade in this article is annually increasing in importance, and as a very large part of all the amber appearing in the various markets of the

world is supplied by the province of Prussia, including the neighbouring district of Memel, it may be interesting to give a short account of its appearance in that part of Germany.

Mr. Ward, the British vice-consul at Memel, in a recent official report, furnishes some full details as to the trade.

In the western portion of the province of Prussia amber is found, not only on the sea-shore, but also in the mountainous ranges of the interior. Excepting, however, in rare cases of its appearance in so-called "nests," amber is only to be met with in isolated pieces in the latter localities, so that the profit arising from the amber diggings amongst the hills is but a very moderate one, and may be estimated at about double the amount paid by the proprietors for the wages of the diggers. In East Prussia, however, and especially in that part called the Samland, amber is more abundant, and during the prevalence of certain winds, is frequently thrown upon the shore by the sea in large quantities; it is collected there as well as fished for in the surf, as also dug out of the sand hillocks running along the sea-coast. In these sand hillocks regular beds of amber are found enclosed in a soil of blue clay, which is to be met with at an average depth of about a hundred feet, in a thickness of twenty-five to thirty feet. It is stated that out of some diggings established in those parts, 4,500 lbs. of amber were raised in the course of four months of the year 1869. Diggings of this kind exist at present in various spots of the Samland, more especially at Wanzen, Sassan, Groskuhren, Kleinkuhren, Krastepellen, Kreisacken, and Hubnicken. Besides these works there are other establishments at Brusterort, where amber is obtained by divers from the bottom of the sea, and at Schwarzort, near Memel, where it is raised by dredging for it at the bottom of the Curish Haff. Its importance and size have of late years increased considerably, and at present about 80,000 lbs. of amber are annually obtained by it.

The total amount of amber obtained during the year 1869 was about 150,000 lbs., the value of which may be taken at about £82,500. The quantity collected (by fishing for it) in the sea and upon the shore, is about equal to that raised by the digging and dredging works. According to the opinion of competent persons, the produce of the diggings could be increased considerably by working them upon a regular mining system. Apart from the fact that no certain knowledge has hitherto been arrived at as to the actual extent of the amber-fields in the blue clay, and these fields exist most probably, not only in the vicinity of the sea-coast, but also in the interior of the Samland, and even beyond that district and the frontiers of Eastern Prussia, it is most likely that below the stratum of clay to which the diggings are at present confined there are other strata in which amber would be met with. This supposition is based upon the circumstance that considerable quantities of amber have been found amongst the soil washed away by the sea, during heavy gales, from shore portions of the coastal sand-hills which lie below the layer of blue clay first alluded to.

The prices of the principal kinds of amber are stated by an official report to be about as follows, viz.:-

1 lb. of 9 pieces for pipe mouthpieces . . .	s. d.
" 18 " " " " " " " " " " " "	66 0
" 40 " " " " " " " " " " " "	45 0
" 60 " " " " " " " " " " " "	30 0
" 80 " " " " " " " " " " " "	19 6
" 100 " " " " " " " " " " " "	12 0
" 200 " " " " " " " " " " " "	9 0
" 30 " " " beads	30 0
" 60 " " " " " " " " " " " "	18 0
" 100 " " " " " " " " " " " "	12 0

The prices of larger (so-called cabinet) pieces are subject to great fluctuations, and are fixed by the increase or decrease of demand from the East; and the prices of the commoner kinds seldom vary more than about ten per cent.

The chief seat of the retail amber trade is Dantzic; the wholesale trade is at present in the hands of only two or three firms in the province of Prussia. The working of the Prussian amber into mouthpieces, beads, &c., is likewise carried on chiefly at Dantzic, but also in all large cities; of late a manufactory of

amber wares has been established at Polangen, a small Russian town near Memel, and it is intended to open similar works at Königsberg, Moscow, and at New York.

Amber is exported from this part of Prussia, chiefly to Vienna, London, Paris, Moscow, and New York, in all of which cities the Prussian merchants keep agents, who are supplied with stocks of this article, assorted according to the requirements of the place. Great progress has lately been made with regard to the sorting of the various kinds of amber. There are now no less than fifty distinct kinds, differing in size, colour, hardness, and clearness. It is owing partly to this circumstance, and partly to the growing extent of the demand, that an increase in the sale of amber continues to take place. The demand from South Germany, Russia, the Danubian principalities, and the East in general, as compared with the comparatively limited amount hitherto obtainable, will, it is thought, prevent any increase of production from acting prejudicially on the profitability of the trade in this article. Considering, moreover, the almost entire absence of mineral products in this part of Prussia, and the importance of opening additional channels of employment for the inhabitants, the Königsberg Chamber of Commerce strongly recommends the introduction of the system above alluded to, by which the amber diggings might be extended, and worked upon a regular mining principle.

Amber is found in beds of lignite in various countries, more particularly on the Adriatic, on the Sicilian shore, and in Prussia in the neighbourhood of the sea-coast.

In Oriental commerce it is carried into India from Japan, the Philippines, and Madagascar. A considerable quantity of false amber, or copal, is imported into Canton annually, the imports averaging about 187 cwts. per quarter. The greater portion comes from the eastern coast of Africa. Its value in China was formerly very great for incense and for making ornaments. Transparent yellow pieces are considered the best by the Chinese; but the colour ranges from black and yellow through red and white. The price in the East, as here, varies according to size and quality.

In Prussia amber is divided into two classes, *Fliesen* and the *Erd Bernstein*; the former being found in water and the latter in mines. The "erd Bernstein" amber is the most valuable, being hard and of a uniform colour.

Amber is manufactured at Trinley, a village within two miles of the coast, and distant ten miles from Ipswich. It is there made into crosses, bracelets, and other personal ornaments, and one family has been engaged in it for the last thirty years. The amber is procured by poor persons, who pick it up after wintry storms on the coast between Landguard Fort and Aldborough. Mr. J. Wiggins, of Ipswich, has a piece four ounces in weight, procured from this source, and has also purchased many pounds of it at various times.

The late Mr. D. Alexander's famous piece, said to be the largest in England, is believed to have been picked up in the same locality. Her Majesty the Queen has, I believe, a very fine large piece of amber.

Amber is found in the mountains of Sibicio, situated in the valley of Bugeo, Roumania. This amber is of a brown colour, with a great variety of shades, passing from orange yellow or red to black, with green tints. It is extracted in small quantities, and large pieces are rare. It is used for different objects of marquetry, the mouthpieces of pipes, beads for necklaces, and other small articles of luxury. The dust, or refuse, is used, when burned, to perfume rooms, the scent being very fragrant.

There are many imitations of this beautiful resin, but none are so hard and enduring as the genuine article. The uninformed are, however, frequently deceived and taken in by pieces of ammi, copal, or gum kowrie. A case was shown in the Queensland Court, at the London Exhibition of 1872, by a Mr. G. Hoon, in which were numerous polished specimens of kowrie and copal resins, imitating amber beads, crosses, and other ornaments.

TROJAN ART-TREASURES.

THE wonderful discoveries among the long-hidden treasures of the ancient Greeks made by Signor Castellani have found rivals, and rivals exactly where they would have been most desired, though perhaps least expected, in the recent results of the laborious and persevering excavations and researches of Doctor Heinrich Schliemann on the now unquestionably identified site of ancient Troy. It may be indeed considered a characteristic feature of our own era, that the prevailing spirit of ardent enterprise and penetrating inquiry should so often have succeeded in bringing to light that historic testimony, buried for centuries deep beneath the surface of the earth, which their arts alone could bear to the true civilisation of races who flourished and passed away at a greater or less remote antiquity. To their treatment of gold, the imperishable metal, by the artists of early times we are indebted for almost the entire range of our present knowledge of the degree of civilisation to which both our own Anglo-Saxon predecessors in the occupancy of this island and their Scandinavian contemporaries on the mainland had attained. Beneath the heaped-up accumulations of earth and ruins at Jerusalem search is being made, in the anxious hope of accomplishing discoveries that in more senses than one may take rank as parallels with what Layard and his successors have achieved at Nineveh. And now, in historical and artistic interest second only to contemporaneous Art-written chronicles of Israel and Assyria, we have brought before us the announcement of discoveries that establish an archaeological parallel between the arts of the Homeric Trojans and Greeks, so extraordinary that it might well appear to be incredible, were it not well known to be true.

After having for several years been engaged in carrying on excavations on the site of ancient Troy, without any other than what may be considered general results, Dr. Schliemann at length had his reward in suddenly lighting upon "an object in copper of large size and remarkable form" (it proved to be a circular buckle with a boss), which excited his "attention the more because he observed gold behind it." Here again, as in the discoveries of Castellani in Græcia Magna, gold, for the most part, is the vehicle for preserving uninjured the productions of Trojan Art. The German doctor had already arrived at the conclusion that he was at work with his excavators over "what must have been the palace of Priam, north-west from the Scean Gate" of the city, when he came upon "a bed of reddish cinders, as hard as a rock, mixed with calcined debris," the whole being beneath the foundation of a massive fortress-wall, the erection of which apparently may be assigned to an early period after the destruction of Troy. Of that destruction by sword and fire, of which Æneas told the thrilling tale to the Carthaginian queen, who, like another Desdemona, to listen did but too "seriously incline," those "reddish cinders" were both relics and witnesses. They covered what once had been a wooden treasure-chest (the wood had perished, but the copper key was still there), into which, in the hope of saving them, as it would seem, from the sudden onslaught of the victorious Greeks, some of the family of Priam himself, in the midst of the dread panic of that awful night, threw in, just as they have been found, "heaped up pell-mell," discs, vases, tazzas, bottles, and cups of pure silver; also vases, cups, and tazzas in considerable numbers, with two magnificent tiaras, an equally splendid diadem, four superb ear-pendants most artistically wrought, six bracelets of peculiar form and exquisite workmanship, fifty-six earrings, remarkable as productions of the goldsmith's art, and "thousands of little rings, leaves, stars, studs, buttons, and double buttons," and other of the purest gold (what would not Castellani have given to have found them, as fresh examples in that art in which he is *facile princeps*!), except some of the vases, in which the gold has an alloy of silver. One vase of pure gold, singular in its form, and executed with admirable taste and skill, Dr. Schliemann

notes to have been cast, and to have had its two handles, which are not solid, subsequently attached to it—circumstances, as he truly remarks, of great importance and interest in the history of Art: other golden vases and cups were wrought with the hammer. The forms and designs, in every instance, are described to be no less original than beautiful and effective—neither Greek, nor Roman, nor Egyptian, nor Assyrian, and indeed “without the least artistic resemblance” to similar objects produced by artists of those races, but essentially Trojan.

With these treasures in the precious metals were associated numerous objects in copper, including, besides vases of various forms and sizes, spear-heads, battle-axes, daggers, a fragment of a sword, a knife, &c. These Trojan spear-heads, unlike those of the Greeks, have sockets for receiving the head of the shaft, and they retain the pin which secured the junction. The action of the fire had partially melted some of the silver and copper relics, so that several of them adhered together. The copper, on analysis, has proved to be free from any alloy, and to have been forged in order to give it greater tenacity.

Thus, masters as they seem to have been of the art and mystery of loot, the Greek captors and destroyers of Ilium, and with it of the ancient Dardan power and glory, unconsciously left behind them some priceless treasures, in addition to those *reliquæ Danaum* that the “dutiful” son of old Anchises succeeded in carrying off with him, to remain on the scene of the conflagration and amidst its ruins for some thirty centuries, until at last they too might be permitted to take their part in illustrating “the tale of Troy divine.” In due time we shall know all particulars concerning these Trojan Art-treasures, some of which it is devoutly to be hoped may find their way to places of honour beside the Castellani Greek collections in our national Museum; for, if there we may see and study precisely such golden jewelry as adorned the fair persons of Antigone and Iphigenia.

THE INTERNATIONAL EXHIBITION AT PHILADELPHIA IN 1876.

TAKING time by the forelock, America has already practically begun preparations for the Exhibition to be held in 1876. Space has been selected in the City Park of Philadelphia; trees are being planted to add to the beauty of the external grounds surrounding the building, and committees are already formed to superintend the various sections into which the exhibition will be divided. In order to simplify the arrangement, the classes are reduced in number to ten, as follows:—1st, Raw materials—minerals, vegetables, &c.; 2nd, Materials and manufactures used for food or in the Arts; 3rd, Textile and felted fabrics; 4th, Furniture; 5th, Tools, &c.; 6th, Machines, locomotives; 7th, Appliances for facilitating the diffusion of knowledge; 8th, Engineering and architecture; 9th, Plastic and the graphic arts; 10th, Objects illustrating efforts made for improving the physical, &c., condition of man. The most satisfactory feature of the programme of the American Exhibition is the announcement that it will not be arranged as former International Exhibitions held in England have been, nor as that now open at Vienna, but in the manner of that of Paris in 1867; that is to say, each of the ten classes into which the Exhibition will be divided will have its own zone, or space, for the display, from whatever country contributions are sent; thus all the cutlery will be found in one zone, the glass in another, the textiles in a third, the raw material in a fourth, and so on. Contrast this simple arrangement with the “geographical,” as at Vienna; in the former case, all that has to be done is simply to follow the course of the zone, and everything worth seeing in the class is seen. In a geographically arranged exhibition (as at Vienna), to compare its ordinary metal goods with those of England (of a similar class) involved a walk of half a mile, in traversing

which the attention was diverted by the diverse objects that presented themselves *en route*: on the contrary, by the *class* arrangement (if well carried out, as it can be at Philadelphia in 1876), there will be no need to leave the same class of objects if the direction of the zone is followed. By such an arrangement the task of examination is much facilitated, and comparisons are more easily made between exhibits of the same kind from different countries. The few, very few, exceptional difficulties which presented themselves in the Paris Exhibition there is ample time to avoid in that to be held at Philadelphia: its managers have only to determine the size of their building (that of Paris was large enough—we do not include the buildings outside in the Champ de Mars); the Vienna is at least large enough (too large); we do not either here include the legion of buildings outside within its Prater Park. Given then the size of the structure (which it may be supposed is determined on), let the committee apportion out or divide the building, or imaginary building, and allot a space to each country. On receiving this allotment, the commission connected with the country to which the allotment has been made should receive applications from intending exhibitors, and with determination weed out such applicants as will not do honour to the country by their exhibits; even those who would, should have their space, if necessary, diminished; a rigorous and careful examination of articles to be sent by a committee of inspection should be made; “no favour shown.” Articles would thus only be forwarded, were such a course followed, as would well represent the manufactures of the country from which they are sent. Had such a means of proceeding been adopted in previous exhibitions of an international kind, useless, badly-made, or unnecessary examples would have been excluded, and superfluities avoided, which only perplex visitors and seriously interfere with the examination of useful objects or examples: the aggregate space granted by the Philadelphia committee would thus not be exceeded. There is ample time to do all this; if well done, the coming exhibition in Philadelphia will be more perfect than all that have preceded it; and the Americans will have the credit of making it most complete, compact, and instructive.

It is also to be hoped that the constitution of the jury, or juries, will be better looked after than has been done in previous exhibitions, the labours of jurors paid for, and therefore more to be depended upon than has been the case heretofore. Awards to be valuable, or worth anything, should proceed from a thorough knowledge of all the elements which enter into the construction and material, &c., of what is adjudicated upon. At Vienna, as on previous occasions of the kind, the farce of juries was again gone through, and diplomas and medals have been distributed broadcast. We ourselves are quite cognisant of half-a-dozen medals for “merit” being received; as regards the comparative value of the several exhibits rewarded, in a critical point of view no comparison was possible, the works of a couple of the exhibitors recognised being very far ahead of the other four: injustice was thus inflicted where the recognition of merit is the true end desired. Jurors spend their time in recognising what everybody at all interested in such matters knew years ago; a deal of time is wasted by them, and the *débris* of the jury make the “wind up.” Owing to the composition of the juries, a glib-tongued juror with a little knowledge, a very little, can talk over very readily the *dilettante* element which up to the present time has largely entered into the composition of juries. It is to be hoped, therefore, that the constitution of the Philadelphia juries will be duly considered, the labour of jurors paid for, their attendance compelled because paid for, and the selection made from among really practical men. The head of a large establishment does not necessarily imply knowledge of the quality of the articles manufactured therein. Up to the present time the constitution and working of juries in International Exhibitions have been only a failure. If juries are to be perpetuated, the sooner they assume the character of a grave deliberative body, impressed with the important duty they have to perform, the better.

COOK'S TOURS AND EXCURSIONS.

“A PICTURE is finished when the artist has done with it,” is one of the many “sayings,” some of them felicitously truthful and pointed, that have been attributed to Constable. But, if this was his definition of the completion of a picture, the great painter must have designedly restricted his thoughts to what he would necessarily have felt to be his own professional association with its production; since, to say nothing of those by no means unimportant conditions in what may be called the career of a picture, consistent framing, a good position, and harmonious surrounding—the real work that a picture has to accomplish, its effect, that is, upon the minds and hearts of men, then only commences when the artist shall have done with it. Pictures have to be seen, looked at, studied, thought about, or painters might as well transfer them, when they have done with them, from their easels to places for safe keeping, with their faces turned towards a wall. Pictures, therefore, require that means for access to them should exist and be obtainable. And all this, as a matter of course, is equally true of every work of Art, which, for some cause or other, cannot, or will not, make itself ubiquitous—if it is to do its work, if it is to produce its full effect, and to accomplish the aim and purpose of its own existence, and so to attain to a really high and perfect finish, it must be made accessible, and accessible as easily as possible, and to as large numbers of visitors and students as possible. The very same words also are applicable with, at least, equal propriety and force, to the works of Nature. All her wondrously varied scenes, all her infinitely diversified glories and beauties, have been spread forth over the earth, that each and all might take a part in ministering no less to the intellectual happiness and refinement of mankind than to their physical comfort and well-being. And, once more, if “the noblest study of mankind is man,” like both nature and Art, man must be visited that he may be studied. The grand civiliser, indeed, is Fellowship, the powerful peace-maker also, the gracious nurse of culture, the wise and beneficent teacher, whose lessons all may study with never-failing delight, and the certainty of manifold advantage.

Any systematic plans and arrangements which might prove of signal advantage in affording to large numbers of the community very greatly increased facilities for visiting and studying distant collections of works of Art exclusively, would rightly and justly claim both honourable recognition and grateful commendation in the pages of the *Art-Journal*; and, in like manner, we feel it to be our true province, as unquestionably it is a duty to us eminently pleasing to perform, to record our high sense of the invaluable services already rendered by one particular establishment, not only for familiarising thousands and tens of thousands of persons with the great foreign Fine-Art collections, but also for enabling these veritable armies of travellers to explore distant lands, and to form a personal knowledge of the different races and nations of their fellow-creatures with an ease, a comfort, and a thoroughness, combined with the strictest economy of both time and money, that are truly amazing. Nor is it by any means only for what they have done in the past, and at the present are in the act of doing, in this matter of travelling made at once easy and thoroughly satisfactory, that we feel sincerely grateful to Mr. Thomas Cook and his son, and to their great establishment now rapidly extending itself literally over the world. It is, indeed, true that what the Messrs. Cook now are able to do, and are actually doing, may be fairly reckoned among the marvels of the age; but still, even now, with all their numerous arrangements in full operation for tourist-parties round the world, or for excursions between London and Paris, it is positively certain that the Messrs. Cook's work is very far from having reached its widest range, or attained to the full measure of its success. The great things already done give positive promise of far greater things

that await the doing of them; and yet, to get up "Bradshaw" would be mere child's-play to mastering the last issue of "Cook's Continental Time-tables" and "Excursionist," without including his special "Route-Books" for Canada and the United States. Like other institutions of the first importance, Cook's tourist and excursion plans have grown up from small beginnings, and with their growth they have simultaneously developed both the soundness of their principles, and the unbounded extent as well of their resources as of their applicability. At first, aiming only at applying something of system to excursions in his own country, and to tourists' trips in Scotland and Ireland, Mr. Cook was enabled gradually to acquire that practical experience in working out his own views, and in determining the most efficacious means for both satisfying and gratifying tourists and travellers on a comparatively small scale, which empowered him, fortified with equally successful and suggestive experiments, to consider whether what had more than realised his expectations within the compass of the seas of Britain, might be applied with similar good fortune on the mainland of Europe, on the other side of the Atlantic, in parts of both Asia and Africa, and eventually to the entire circuit of the earth itself. And the results have proved that his principles were equally sound when brought into play within a limited circle, or when bounded only by the circle of the terrestrial globe's circumference.

The true key to the triumphant success of Mr. Cook's system may be said to be its combination of completeness with unobtrusiveness. *Arts est celare artem*—that is perfect Art, which keeps the existence of all Art out of sight. So also that is perfect tourist-administration, of which the good effects are felt without the administrative agencies being ostentatiously displayed. All tourists and travellers must have some plans, and must form some arrangements, as an army must have a programme of a campaign, with good maps, surveys, and other details. Mr. Cook has plans and arrangements ready at hand, which possess the peculiar advantages of having been proved to be the very best that can be made; and he also is ready, through his tried and accredited agents, or in person, or ably represented by his son, to take just that part in carrying out for his parties their plans and arrangements which, were it to devolve upon themselves, might seriously affect their comfort, and must interfere in no slight degree with their personal independence, their freedom of action, and both the rapidity and the security of their movements. Mr. Cook bears to his tourist and travelling parties a relation corresponding with that now borne by the "Control Department" to an army, only he always accomplishes what he has undertaken, and what those who trust to him have a right to expect at his hands. It is scarcely necessary to add that, with a view merely to his own reputation and consequently for his own direct personal benefit, Mr. Cook retains in his employment in connection with his parties only those persons, whatever may be their duties, who have proved themselves to be strictly trustworthy and thoroughly efficient; while, from the nature and extent of his operations, he is able to secure, under the most favourable conditions, all that travellers may have to seek from railways, steamers, hotels, and so forth. As a matter of course, all these things benefit Mr. Cook himself exactly in the degree in which he brings them into action in such a manner as may prove most beneficial to his travelling parties and tourists. Having referred to railways, &c., it would be an unpardonable omission not to record, as alike honourable to all, the harmonious relations that have uniformly existed between Mr. Cook and the directors of the great railway companies.

It will be understood, that the principle on which these plans are based implies that the Messrs. Cook's parties, however large or however small their numbers, should be "personally conducted,"—conducted either by one of the Messrs. Cook in person, or by one of their special representatives. Still, this principle is permitted to be held in abeyance in cases in which individuals or very small parties prefer

complete independence, so far as to dispense with any conductor, while still seeking and obtaining from the Messrs. Cook a participation in every other advantage and convenience which their perfect and comprehensive organization enables them to offer. Thus, the Messrs. Cook take upon themselves all the trouble that every tourist and traveller must be but too glad not to have resting on his own shoulders; and yet they leave quite enough of that personal independence and self-reliance, which constitute no unimportant elements in the enjoyment of foreign travel.

Those of our readers who may be disposed to familiarise themselves with all the tours, "personally conducted," undertaken, and in actual progress on Messrs. Cook's system, and under their direction, we refer to the surprising columns of the *Excursionist*, published periodically, and to be obtained everywhere, post free, in consideration of the sum of threepence. As a specimen of what thus has been accomplished during the past summer, on one route only, we are content to give the following concise details which speak for themselves:—On May 10th, a special party, consisting of thirty-three ladies and gentlemen, left the United States for Europe on board the splendid steamship *Victoria*, personally conducted by a representative of the Messrs. Cook. On June 4th, a masonic excursion, the numbers being also thirty-three, set out; in their turn to be followed by other special parties, their numbers of ladies and gentlemen varying from eleven to forty-seven, on June 14th, 21st, and 25th, and July 12th; with an educational party, consisting of public school teachers, and with them, including representatives of the American press, in number 148, which also crossed the Atlantic on board the *Victoria*. "In all," accordingly, say the Messrs. Cook, in the last American issue of their *Excursionist*, "325 ladies and gentlemen have gone from the United States to Europe in the space of two months, pleasantly and economically, in our personally conducted parties. This number, however, does not include single travellers or private family-parties, who, at the same period, may have gone with Cook's tickets." The writers add, that they "feel assured over 1,000 people will testify to the excellence of their arrangements for European travelling during this first season of the opening of their American office." This office, conducted by Mr. Jenkins, now a partner in the firm with Messrs. Cook and Son, promises fair to do the best of good service in drawing closer the bonds of brotherhood between the great English-speaking nation on the other side of the Atlantic and ourselves.

We conclude with the "Daily Itinerary" of the party which left New York on the 13th of last month (September) by the *Victoria*. Leave New York, Sep. 13; expect to be at Glasgow, Sep. 24; Edinburgh, Sept. 27; London, Oct. 1; Paris, Oct. 7; Geneva, Oct. 14; Vienna, via Lucerne and Zurich, Oct. 24; Venice, via Trieste, Oct. 30; Milan, Nov. 2; Turin, Nov. 3; Genoa, Nov. 5; Florence, Nov. 7; Rome, Nov. 11; Naples, Nov. 16; Messina, Nov. 21; Gibraltar, Nov. 28; Cadiz, Nov. 30; and due at New York Dec. 24, with Mr. Jenkins in person. A section of this party will change the route at Rome, and from thence, via Corfu, Alexandria, and Jaffa, will reach Jerusalem Dec. 1, returning via Alexandria, Brindisi, Naples, and Pompeii, sailing from Europe for New York Dec. 17, where they may be expected to arrive Jan. 17, 1874. It is stated that this tour "may be extended;" and to give point to that statement, it is added that the party intending to go "round the world" left London August 30. So it is that, *auspice Teucro*, that is, "personally conducted by Mr. Cook," we now can accomplish in a single month somewhat more than our fathers in their young days would have dreamed of accomplishing, even if they were exceptionally lucky, in a twelvemonth, and at the cost of shillings where they would have paid pounds.

In the Messrs. Cook's new offices in Fleet Street, is a spacious and comfortable reading-room, abundantly provided with Transatlantic periodicals of every kind, which is open free for all American sojourners in London.

A NEW "PORTLAND VASE."

THE "Portland Vase," about which so much has been said and written, is unique; an epitome of the glass-maker's art, a capital example of "flashing," and of clever artistic manipulation on the part of the glass-engraver who executed its ornamentation, and so carefully cut away the opaque white coating to relieve the groups of the figures representing the Marriage of Peleus and Thetis, with the accompanying Cupid, Neptune, &c., &c., and the working out, against the deep blue background, of the detail into such exquisite cameo-like representations as distinguishes the famous work.

Our attention has recently been called to a flint-glass vase, two-handled, amphoral-like in form, fifteen inches in height, "sculptured," or engraved, by Mr. John Northwood, of Wordsley, near Stourbridge, Worcestershire, on which the labour of nine years of leisure-time has been expended. The work has been a labour of love; the feeling under which the artist worked must have been elevated and elevating. The artist is one of those exceptional examples who is not too proud to acknowledge that all his Art-knowledge was gathered from the local School of Art. In the vase alluded to the greatest amount of labour has been expended on the upper or superior part of the body, for the decoration of which the groups of equestrian figures which adorn the friezes of the Parthenon (familiarily known as the Elgin Marbles) have been copied and executed in *relievo* with the most painstaking care, the spirit of the original work well conveyed, and the action of the "horse and his rider" is reproduced with the greatest fidelity; the gradations of relief are well preserved, the details of features, fingers, garment-folds, and fetlocks, even down to the protruding veins of the horses being preserved with due attention to truth. The band on which these figures are introduced is two and a quarter inches in depth; the relief of the figures varies from a full eighth of an inch to a "line" in elevation from the ground or *dado* from which they project. On this portion of the vase the artist has expended a very great proportion of the time named. It should be borne in mind these figures are executed *in relievo*; they are cameo. Engraving in *intaglio*, or sunk, is a very much more simple operation.

But there remains yet to be described the very charming, delicately-beautiful ornamentation of the entire surface of the vase (except that portion occupied by the horizontal band, with the figures from the Parthenon frieze, already described). Anything more exquisite than the decoration of the surface it is very difficult to conceive—every inch of it is covered with the most minute ornamentation, introduced in horizontal bands; "dogs-tooth" is succeeded by the graceful conventional honey-suckle; then ivy leaves, an arabesque scroll with conventional foliage; on the base is introduced the symbolical ornament which to the old Greek told of the Ægean Sea. The neck of the vase is similarly decorated with bands of ornament, in which the "key" border is prominent; ascending lines distinguish the neck, the tulip-formed mouth of the vase has its ornamentation; the snake-like handles have also theirs. The whole vase is covered with ornament. So much time having been consumed by the artist who produced it, it is almost to be regretted that a flashed vase had not been operated upon instead of a flint. Doubtless the artist's familiar knowledge of the advantages to be derived from the use of acid largely assisted him. But the admirable definition of the ornamentation, by the outline so carefully filled up, "roughing," or partially obscuring, the brilliancy of the surface of the glass within the boundary of the outlines of leaves, &c., entitles Mr. Northwood to the utmost credit. Etching on glass is by many considered a merely mechanical operation; in the hands of the artist of this vase it is elevated into the region of Art. We congratulate Mr. J. B. Stone, of the Union Glass-Works, Birmingham, on the liberality and good taste which induced him to become the possessor of so exquisite an example of the modern glass-worker's art.

THE
ANCIENT STONE CROSSES OF ENGLAND.*

BY ALFRED RIMMER.

IN writing anything like a history of the "crosses" of England, it has been found almost necessary to adapt the subject to a series of essays, as beyond a certain limit classification would become empirical; though, indeed, the next chapter, on the Queen Eleanor Crosses, will deal entirely with one portion of the subject. Could road-side crosses have remained to the present day, they would have been cherished objects in almost every village of England; and to blame wholesale the spirit that led to their destruction, would be not to make quite sufficient allowances for the terrible times from which all Europe was scarcely emerging. After the destruction of the religious houses by Henry VIII. there had been a vigorous attempt to re-establish the Roman Catholic religion in England, and the Inquisition was strengthened by royal favour. So far, however, was the Reformed religion from being put down, that it seemed to flourish in spite of it, and France, through four stormy reigns and the invasion of many foreign armies, was shaken to its very centre. Spain was at this time, perhaps, the most powerful country on the Continent of Europe, and resolved to put down the Reformation, even in the most incipient aspects, and that by the Inquisition. Here it may be well to consider what the Inquisition was. There was nothing new in the idea of an inquisition; it was established

And then the executions took place, in the picturesque language of Scott, while the abbot and chapter hurried up the winding stair. "But the Spanish Inquisition"—here I quote the words of Schiller—"came from the west of Europe, and was of a different origin and form; the last Moorish throne in Granada had fallen in the fifteenth century, but the Gospel was still new, and in the confused



Lydney Cross, Gloucester.

in France, Italy, Germany, and Portugal, and also in England. We all remember how, in "Marmion"—

"The blind old abbot rose,
To speak the chapter's doom;"

and after hearing all that could be said, his

"doom was given:
Raising his sightless balls to heaven,
Sister, let thy sorrows cease;
Sinful brother, part in peace."

* Continued from page 235.



Cross in Bisley Churchyard, Gloucester.

nature of heterogeneous laws the religions had become mixed. It is true the sword of persecution had driven many thousand families to Africa, but a far larger portion, detained by the love of climate and home, purchased remission from this dreadful necessity by a show of conversion." And indeed, while the Mohammedan could offer up his prayers in private towards Mecca, and the Jew could still pray with his face towards Jerusalem, Granada was not subdued, and Jews and Moslems were lost to the throne of Rome. So now it was decided to extirpate the roots of their creeds, their manners, and their language; and the Inquisition, called the "Spanish" Inquisition, was established. It has received this name in order to distinguish it from all other inquisitions by its wickedness and cruelty; indeed, we may search all the annals of history for its prototype, and happily we shall search in vain. The moment a suspected party, who would be, in fact, any one that even doubted the impeccability of the Pope, was pointed out, he never saw the light again. Yes he did, he saw the faggots that were to burn him, and he was led in mock procession under the bright skies of Spain to his execution; bells were jangled out of time and tune; priests sang a solemn hymn; and with yellow vestments, painted all over with black devils, with a gagged mouth, without sometimes knowing the name of his accuser, or even his particular crime, he was led to his execution. This Inquisition spread soon through Portugal, Italy, Germany, and France, and even India was not long free from its tremendous arm. England, of course, was particularly obnoxious to it, and in order to its establishment on these uncongenial shores, the Spanish Armada was equipped and sent. Indeed, when the order went abroad from parliament for the destruction of crosses as pertaining to the Romish Church, it should be remembered that many men were yet alive when galley after galley went to the bottom of the English Channel with its racks and its screws on board. Of course all this cannot excuse the destruction of crosses by the Puritans; who, indeed, in their turn, were equally illogical,

and in the most important things as bigoted as the parties they oppressed.

The "Percy Ballads" contain an excellent satire upon the destruction of the Charing Cross. The edition published in 1794 says, in the introduction to this ballad, that Charing Cross "was



White Friars' Cross, Hereford.

one of those beautiful obelisks erected by Edward I., who built such an one wherever the hearse of his beloved Eleanor rested on its way from Lincolnshire to Westminster. But neither its ornamental situation, the beauty of its structure, nor the noble design of its erection, could preserve it from the merciless zeal of the time." And then it proceeds to show how even the quiet people of those times looked upon its senseless destruction:—

"Undone, undone the lawyers are,
They wander about the towne,
Nor can they find the way to Westminster
Now Charing Cross is downe;
At the end of the Strand they make a stand,
Swearing they are at a loss,
And chaffing say, that's not the way,
They must go by Charing Cross."

There seems to have been an inscription on it, from another part of this clever satire; for the writer protests that it could not have had any treasonable designs, as it never was heard to speak one word against the parliament. He says—

"For neither man, nor woman, nor child,
Will say, I'm confident,
They ever heard it speak one word
Against the parliament.
An informer swore it letters bore,
Or else it had been freed,
I'll take in troth my Bible oath
It could neither write nor read."

Lydney Cross, in Gloucestershire, is situated not far from Aylburton, mentioned in the last paper; and it must have somewhat resembled it, though it stands on a higher flight of steps, and is more imposingly situated at the end of the road leading into the village. What the original form may have been it is not easy now to say, but the base, as given, is very favourably suited for the sustentation of a good cross; it was probably broached into an octagon on the next stage, and finished with tabernacle-work. Lydney was granted to Sir William Wintour, who did such

good service in the time of the Armada, and he built a house there, which was destroyed during the civil wars, at the same time that the cross was dismantled; and the manor afterwards was purchased by the Bathurst family, who built Lydney House in one of the most beautiful parks in Great Britain.

Another Gloucester cross which forms a subject of this paper is Bisley, which is unlike any in England. It is called by so careful a writer as Britton, a preaching-cross; but this cannot be the case. Indeed, it is not certain, from his notice of it, that he had seen it; he appears rather to mention it as a specimen of crosses in general, which was a subject he promised when time permitted—which, alas! it never did—to take up. Bisley Cross has all the appearance of having been erected over a well in the churchyard; but whether or not it may have been, there is no trace of a spring now. Perhaps, however, this may have dried up, as such is not uncommonly the case in that stratum; and this is the more probable, as one of the late Mr. Lyson's plates shows it crowned by a sort of font; now, however, its occupation is gone. Bisley Cross is the most ancient—excepting those at Sandbach—of which we shall have occasion to speak. It must have been built, according to its mouldings and its general appearance, about the year 1170. It stands on a circular basement, upon which are six upright shafts forming a hexagon, these again support three cusped arches with Early English mouldings, and are terminated by bold Early English heads; fillets run up each angle and stop very singularly in a bevel, about half-way up; this hexagon supports again six smaller arches with very deep mouldings. The general appearance of the work resembles Peterborough and other early pointed specimens.

White Cross, near Hereford, stands about a mile from the city, and the upper part is new, though built probably quite in the style



Clearwell Cross, Gloucestershire.

of the old. There was formerly a market held here. It was built at the time of a great plague in Hereford, by Bishop Charlton, but there are no traces left of the plague-stone, which contained the hollow for vinegar, in which the money was placed. This cross is a very valuable and beautiful specimen of a road-side cross, and must have resembled Lydney when the latter was perfect, only that it is richer and more elegant in workmanship.

Clearwell Cross, in Gloucester, is generally attributed to the fourteenth century; it is on a square base, which rests on large square steps, as shown in the woodcut, and is a very characteristic specimen of the ordinary road-side cross of that district; in other parts of England different forms prevailed, and the light tabernacle



Tottenham Cross.

work is common. The general form of these crosses may be described as tall shafts (monoliths) resting on a base like that at Lydney, or Clearwell, or Hereford, generally square, but occasionally hexagonal, and diminished by brooches: on this shaft was carved the cross, in many instances, but in others a wrought-iron cross was substituted, which was fixed on iron hooks driven into the monolith, and these hooks, in a number of instances, remain. Tottenham Cross, again, is a type of a totally different kind, and is here introduced as a contrast. The present structure is comparatively modern—or at least it is the old cross cased round. The ancient cross is familiar to us from old-fashioned prints, where the earlier Georgian dresses are apparent, and so also are mail-coaches; it belongs to the type of solid crosses, like miniature spires. These seem to prevail more along the eastern counties, and of them the Eleanor examples are pre-eminent among all others in the kingdom for their astonishing grace and beauty. Greatly inferior as this cross is in every way to the Eleanor crosses, it still is a pleasant object by the road-side. As before said, there are other forms of crosses peculiar to other localities, and, as a contrast to each of these last named, is the cross with a tabernacle-head like the "Chester Cross," originally engraved in this series—not that even these are confined to any strictly laid-down limits: thus there is one at St. Donato, Cornwall, one at Cricklade, Wiltshire, one at Henley-in-Arden, Warwickshire, and there are more at other places. It is a pleasing fact to be able to announce that a beautiful tabernacle-head to a cross has been discovered in the middle of Cheshire, which will form the subject of an illustration in a future chapter.

The last cross we shall notice in this paper is a very curious one at Oakham. Britton mentions four oak market-crosses as standing at the beginning of this century; and doubtless in counties where oak-trees were plentiful they were once numerous: but to this one at Oakham he has not alluded. It is an interesting and extremely picturesque object. It stands on eight square blocks of stone, on which are as many upright oak posts; a beam goes from each and rests on the head of its neighbour, being supported by small struts; and in the middle is a very solid pier,

with two steps or seats for the market-people. There is another oak market-cross in the same town, but it is square; and, though apparently of the same age, is far inferior to it in the phase of picturesqueness. Oakham is an exceedingly interesting county town, and is not visited to anything like the extent which it deserves. It formerly belonged to the Earls Ferrar, who exacted tribute from all barons passing through; and this was commuted afterwards into the payment of a horseshoe (the arms of the family); some of these are hung up yet in the Town Hall, and are of enormous size. The Town Hall was formerly a part of the family mansion. If this cross be considered only a variety of such as Chichester and Malmesbury, we shall then have taken a brief survey of all kinds of crosses in England. The numbers left are still considerable; and a return to their excellent forms for churchyard memorials is greatly to be desired.

Inscriptions on crosses were formerly common, and alluded either to the piety of the founder, for whom the prayers of passers-by were invoked, or reminded them of their duty. The old cross at Wavertree village, near Liverpool, is pulled down, but the well and the inscription remain:—

"QUI NON DAT QVOD HABET
DÆMON INFRA RIDET;"

which has been translated in "Bain's Lancashire" into the following almost literal couplet:—

"He who does not here bestow,
The devil laughs at him below;"

and, indeed, other remains show almost equally broad hints for the contributions of the faithful. The Eleanor crosses, however,



Oakham Market Cross.

which will form the subject of our next chapter, were only put up for the prayers of passers-by for the rest of the soul of the queen.

Sir Walter Scott, in his last canto of "Marmion," thus speaks of the inscription where the Lady Clare went for water to bathe the head of Marmion after his wound:—

"Behold his mark . . .
A little fountain cell . . .
Where water clear as diamond spark
In a stone basin fell . . .
Below some half-worn letters say,
Drink, weary pilgrim, drink and pray
For the hind soul of Sybil Grey,
Who built this cross and well."

JOCHEBED.

FROM THE GROUP OF SCULPTURE BY
FRANKLIN SIMMONS.

WHEN writing very recently on the death of Hiram Powers, we noted the progress which the art of sculpture has, within the last few years, made among Americans, and we mentioned a few names among them that have become distinguished in association with their works. There was one of these, however, which ought to have been included in the list, though it did not occur to us at the moment of writing, and that is Franklin Simmons, the sculptor of Jochebed, who is a native of New England. His natural love of the Fine Arts led him in early life to devote all his spare time from school-studies to drawing and painting, and, somewhat later, to modelling. As soon as he left college Mr. Simmons had acquired sufficient skill in the latter art to accept some commissions offered him for portrait-busts; these proved so successful that he removed to Washington, where, during the years of the unhappy civil war, he found ample employment as a sculptor in the execution of busts of the more prominent commanders and statesmen, as well as in the production of several statues in marble and bronze for public monuments.

The completion of these works enabled Mr. Simmons to carry out a long-cherished desire of visiting Italy, to take advantage of the great opportunities there afforded for study and improvement. Accordingly, about six years ago, he left America, and established himself in Rome, where he has since resided, and has there executed a statue of Roger Williams for the Capitol, Washington, and several important ideal works, among which is the group of Jochebed, now the property of Mr. W. S. Appleton, of Boston, United States.

It appears evident that the sculptor intended to represent the mother of Moses in a state of mental apprehension as to the safety of her infant consequent on Pharaoh's decree respecting the male offspring of the Hebrew women; for he had "charged all his people, saying, Every son that is born ye shall cast into the river, and every daughter ye shall save alive." Possibly she may be watching Miriam preparing the little basket of rushes, some of which lie at the feet of the mother, and with a feeling of deep anxiety as to the success of the plan that is to save the future great leader and lawgiver of the tribes of Israel, yet searching, as it were, into the hidden years to come for that promised deliverance which she believes must yet appear. Clearly Jochebed is seen before the safety of her son was secured, and not after it was restored to her arms to "nurse it" for Pharaoh's daughter. The general expression of the principal figure is the union of mental activity with external repose: this is well contrasted with the restless playfulness of the smiling boy Moses.

The design of Jochebed's figure would almost amount to grandeur were not its simplicity lessened in a degree by the exuberance of the drapery; or, rather, by its being "cut up" into numberless folds. This is a fault common with American sculptors, who, perchance, imagine that they thereby enrich their compositions. The great sculptors of Greece knew better, and abjured all ornamentation of such kind.

Mr. Simmons, who is still a young man, is at present engaged on a monument commemorative of the officers and men who fell in the late war; and also on an ideal statue, entitled 'The Promised Land.'

ART IN CONTINENTAL STATES.

ANTWERP.—The Museum had a narrow escape from destruction by fire during the heavy thunderstorm that passed over this city in August: the lightning struck a large warehouse contiguous to the Museum, and consumed it.

BERLIN.—The colossal monument, commemorative of the success of the Germans in their recent war with France, has been inaugurated with much pomp and military display. It is a work of considerable architectural pretension on a small scale. On a square substructure of granite, ornamented with *bassi-relievi*, stands a kind of temple, circular in form, and having the roof supported by sixteen columns, all being also of granite. From the centre rises the principal column, in the interior of which is an iron staircase leading to the gallery outside the top. The shaft of this column is ornamented with three rows of cannon taken from the French during the war, which are gilded, and connected with each other by garlands of leaves—crowned with wreaths of laurel: the capital of this column is decorated with eagles. On the summit of the temple stands a statue of Victory by the sculptor Drake: the figure is raising a laurel-wreath with the left hand, and carries a banner in the right. The height of the whole work is 195 Rhenish feet.

FLORENCE.—It is proposed to celebrate, on May 5th, 1875, the fourth centenary of the birth of Michel Angelo, and in the following manner, as reported somewhat recently in the *Architect*. The committee appointed to arrange the programme has resolved to publish a splendid edition of the complete correspondence of the great artist, with his biography and all the known documents referring to his life and works. The loan of works and drawings by him is invited, and also of drawings having any reference to his life and works, in order that they may be reproduced by photo-lithography, and bound up into a volume. It is resolved further to cause a medal to be struck upon the occasion, and to affix commemorative tablets on the house in which Michel Angelo was born, at Caprese, and that in which he lived for many years at Settignano, and finally to set up his statue of David in the tribune, surrounded by casts of his principal works. The municipal authorities of Florence are to be asked to cause a grand monument to be raised in that city in his honour.

HAVRE.—The ladies of this city are about to testify their gratitude at the immunity from Prussian occupation which the inhabitants enjoyed, by the erection of a sculptured group of the Virgin and Infant Jesus; the latter, with extended arms and open hands, appears to be checking the advance of the invaders. The group, for which about £1,200 has been subscribed, is the work of M. Truc-Robert: it will be placed in the centre of the principal road by which the Prussians would have entered the city if they had reached it.

MELBOURNE.—We have received the report of the awards made at the third annual competitive exhibition of the students of the several Schools of Art and Design in this locality in connection with the "Commission for Promoting Technological and Industrial Instruction in Victoria." There appear to be nineteen of these schools in existence, at Melbourne, Ballarat, Geelong, Richmond, and other places, with an aggregate number of pupils amounting to about 1,420: the course of instruction followed seems to be very similar to that adopted in our own schools, and prizes are given for proficiency in the respective classes of Figure, Ornamental, Landscape, Mechanical Drawing, Architectural Drawing, Drawing from Nature or the Round, and Perspective and Isometrical Projection. The Artisans' School of Design, Trades' Hall, Melbourne, which has the highest number of students on its roll, 228, was awarded 27 prizes; West Ballarat, with 158 students, carried off 19 prizes; East Ballarat, 95 pupils, 9 prizes; Richmond, 141 pupils, 14 prizes; South Melbourne, 156 pupils, 7 prizes; and South Richmond, 44 pupils, 8 prizes.

PARIS.—The death of Antoine Chintreuil, one of the best landscape-painters of France, occurred on the 7th of August: he was a pupil of Corot. The *Moniteur des Arts* says, through a corre-

spondent, that, with the exception of his master and Daubigny, he had no rival in his department of Art. Chintreuil was fifty-nine years old when he died, of a long-standing pulmonary disorder. The Municipal Council has given commissions to several painters and sculptors for works to adorn some of the principal churches of the city; and also to repair the pictures, &c., in certain churches which sustained injury during the recent siege of Paris. The *Moniteur des Arts* states that the Gallery of Antiques in the Louvre has recently received an accession of sixty statuettes in terra-cotta, brought from Tanara, in Boeotia, by M. M. A. Dumont and F. E. Chaplain. They, for the most part, represent women and their children, some standing, and others seated.

ART IN SCOTLAND AND THE PROVINCES.

ANGLESEA.—A statue of Nelson, modelled by Admiral Lord Clarence Paget, has been erected on a rock in the Menai Straits, immediately below Plas Llanfair, his lordship's mansion. It stands 19 feet in height, on a pedestal 20 feet high, and is chiefly intended as a beacon for seamen, there being several dangerous rocks in the immediate vicinity. There was a great gathering of the nobility and gentry of the northern portion of the Principality at the ceremony of unveiling, and at the subsequent luncheon given by the noble sculptor.

CAMBRIDGE.—The statue of the late Dr. Whewell, by Mr. Woolner, has been placed in the ante-chapel of Trinity College, near that of Lord Macaulay.

LIVERPOOL.—The recent exhibition of the works of the late Mr. W. Davis, and the sales effected, chiefly through the medium of an Art-Union, have realised nearly £1,100, to which a sum of £400 has been added from donations and other sources. It is reported that the project for erecting a Fine-Art Gallery has been abandoned, in consequence of the opposition of the ratepayers. At a somewhat recent meeting of the Town Council it was stated that a collection of pictures, valued at £20,000, would be presented to the town as soon as there was a building suited to receive them.—We hear that Messrs. Agnew and Sons have offered to the Corporation a set of the Turner proof-engravings purchased by them at the sale of the Turner estate.

SCARBOROUGH.—An exhibition, consisting of 330 works in oil and water-colour painting, was opened here last month. It contains pictures by the following well-known artists, among others:—J. G. Naish, G. Chester, F. Walton, G. F. Teniswood, H. Moore, J. H. S. Marn, &c.

SOUTHAMPTON.—The Department of Science and Art has made the awards to the students attending Mr. Baker's school at the Philharmonic Hall. The successful pupils are, with very few exceptions, ladies; the eight principal prizes, six out of eleven prizes of a second class, and the whole of the six local prizes, have been carried off by female students. Three of the first-class awards were given for original designs, the highest branch of Art-education recognised by the Department. This result must be most gratifying to Mr. Baker, and appears amply to justify his decision to establish a school on his own account, so to speak, after being compelled to disassociate himself from that attached to the Hartley Institution.

It is proposed to hold an Art-exhibition in this Institution so soon as arrangements can be made for carrying it out. The programme, as at present announced by the committee, is that the exhibition shall be permanent, and consist of paintings, sculpture, wood-carving, and the various Art-processes, thus divided:—1st. A loan exhibition of paintings, sculpture, and wood-carving. 2nd. Paintings, sculpture, and wood-carving by artists who desire to exhibit either before sending to any other gallery, or after such works have been exhibited. 3rd. Paintings, &c., by artists on sale or return. 4th. An exhibition of certain Art-processes to be obtained by direct application to Art-manufacturers and the general public."



JOCHEBED.

ENGRAVED BY W. ROFFE. FROM THE GROUP OF SCULPTURE BY FRANKLIN SIMMONS.

LONDON. VIRTUE & CO.



VENETIAN PAINTERS.

VII.

GIORGIONE.

THE name of Giorgione, and the reference at the end of Part VI. to his "idyllic conception of human life," shows us that we have suddenly reached the highest development of the art in Venice. This development is, we must remember, in a specific direction; and the more acquainted we become with the works of the school before and after the short warm day of Giorgione's life, the more we are inclined to attribute to him a determining and directing influence. And yet at the present time there is no master so seldom seen; in Venice, especially, all the other leading painters are largely represented—prolific they must have been above ordinary men—while Giorgione is not to be found. This is partly owing to his having died young, but much more because he left the church work for easel-pictures, Christian mythology for luxurious poetic fancies, and also because the salt air of the Adriatic in winter has utterly destroyed what he did in fresco.

Still more surprising it is that these easel-pictures, so important in their contemporary effect on his brother-artists, and very quickly on all Italian painting, are now generally worse than uncertain, discredit having been thrown on the authenticity of nearly all of them, even the most Giorgionesque; as, for example, the famous 'Concert, or Fête Champêtre,' in the Louvre, and the 'Madonna, with the Donor and Attendants,' in the same gallery. The most lovely, voluptuous, and we must say, innocent of masterly paintings, 'The Concert,' in the Louvre, being called in question, we cannot wonder that those in Bath House, and elsewhere in England, including the 'Death of Peter Martire,' in our National Gallery, do not stand the test. Crowe and Cavalcaselle fill many pages with the enumeration of the works they call in question, while those pronounced genuine by them are few in comparison.

We have said the development carried forward by Giorgione was in a specific direction, and had a considerable influence in secularizing the art. The most Christian of all Christian cities, Venice, we have already seen, was essentially modern and romantic, altogether different from Rome, which was by tradition and the inheritance of actual remains essentially classic and pagan. The oriental and Greek influence had no power to modify the Venetian love of *festa* days and clerical shows, its taste for legends and miracles, but it assisted in the development of the love of colour and rejection of sculpture. We find the antique marbles never were collected or even appreciated in Venice, and even to this day no museum exists there. When sculpture penetrated into the city in the shape of monumental commemorations of the deceased, it appeared in a shape the farthest possible from the classic authorities everywhere else predominant. The earliest bronze equestrian statues of modern times were, those of Erasmo da Narni, erected by desire of the Signoria in Padua, and of Bartolommeo Colleoni before the Church of Giovanni e Paolo, both of them in a spirit entirely naturalistic.

Thus the renaissance was not seen in Venice as a devotion to form, nor did it revolutionize architecture as elsewhere. It attached itself to the romantic element in the national character as a poetic, splendid, and luxurious fancy, and Giorgione in his later practice is the master in whose works we have been accustomed to find this in its loveliest shape. I confess it is to me very hard, indeed, to be called upon to resign my belief in 'The Concert' in the Louvre, in the picture called 'The Golden Age' in Lord Dudley's collection, and in many others that have been hitherto representative of the master. "'The Concert,'" say Crowe and Cavalcaselle, "suggests rather an imitator of Del Piombo," and this, although neither Sebastian del Piombo, nor any known imitator, ever did anything at all like it. And these writers admit that the picture has a supreme charm, giving us the richest colour and gravest depth of tone, expended on representing a paradise in which the air is balmy and the trees evergreen; where life is a pastime and music the only labour; where the women are nymphs immaculate, sitting nakedly on the cool grass, and drink of cool

fountains, but with undiminished warmth of blood and richness of *morbidezza*, and the men are above all ill or care; shepherds in plumed and slashed velvet; men whose names are in the Libro d'Oro, yet who care for none of these things, but live away from the highway of life as if they had crossed the Black River, and were now safe even from the Fates. "There is no conscious indelicacy, yet we stand on the verge of the lascivious," say these critics; "we cannot say that Giorgione would not have painted such a scene"—yet they decide that he did not, principally, as far as we can see, because there is a neglect of *finesse*, and the execution has too much *impasto* and sombre glow of tone. I should have said the only one of these peculiarities recalling Sebastian del Piombo was the last, and that the picture possibly received it at the time when brown varnish was freely applied by all who had the care of Italian pictures.

This decision, entirely on technical grounds, is, no doubt, generally right; but still the conception of a picture, its spirit and motive, are at last the important matters, and determine its position, not only in the art, but to the world, intellectually and morally. 'The Concert' in the Pitti, to which the critics mentioned compare that in the Louvre, a comparison that leads them to decide against the latter, is a less extraordinary invention, and does not suggest any enchanted land or other state of life. That in Paris, again, suggests the same hand and the same mind as several other works that have always been regarded as distinctively Giorgione's—Lord Dudley's 'Golden Age,' for example. In Paris it has been always held in the very highest esteem by both artists and literary men. This, indeed, may not be saying very much in its favour in a country where a questionable *motif* would serve to make a picture celebrated; but elsewhere, and by a living poet and artist, it has been commemorated in a sonnet we cannot help quoting here, although the reader may remember it, ending,—

the shadowed grass
Is cool against her naked side. Let be:—
Say nothing now unto her lest she weep,
Nor name this ever. Be it as it was,—
Life touching life with immortality.

Regarding 'The Golden Age,' and another Giorgione picture (or *quasi*-Giorgione, as we must now be doubly careful), when exhibited in 1871 in Burlington House, the writer said, bearing in mind that one of the most important characteristics of the master is the importance of the landscape portion of his canvas:—"This 'Golden Age' is in a land of twilight, 'a land in which it seemeth always afternoon'—warm as the south should be, but with a fresh coolness in the grey sky; a brown shepherd lies on the dark green, and a little less brown shepherdess, leaning on his naked limbs without fault, looks frankly at his dreaming but strong face. She holds the double flute in her hands, and he also has a flute: the music has ceased thousands of years ago, and here it still sounds from Giorgione's canvas. At the other side of the picture is a bunch of naked children, 'Cupids immortal'; two have gone to sleep together, but with the third the day is not yet done; he climbs on the bodies of the others without hurting or waking them. But even Giorgione could not stop here without his *moral*, or pretence of one. In the middle distance is a hermit or philosopher—let us suppose him both—with a skull in his hand, which he intently examines; an incident prodigiously common in German design, but here sadly marring the unity and spoiling the poetry of the picture."*

The other Giorgione then exhibited was lent by the Hon. W. Cowper-Temple, and represented 'An Italian Villa, with groups of figures,' a panel of extraordinary size. This picture nearly embodies the ideal of a *pleasance* in the romance poetry of the period. A marble colonnade forms a *pergola*, but how the vine grows it is difficult to say. Rose trellis surrounds the enclosure, trees are cut into tiers and roundels, and animals abound, deer and rabbits, and a goat, and the joys of the chase are introduced in the shape of a hound extemporising a hunt on its own responsi-

* We must remark here, and admit the fact as an argument against the authenticity of the picture as Giorgione's work, that it was etched by V. Lefebvre, among his Venetian subjects, about two centuries ago, with the name of Titian assigned to it. 'Titianus Vecellius Cad. Invent et Plast.' The entire subject is exactly the same except that the shepherd is older in character, and there is no hermit in the middle distance.

bility; gentlemen stand idly talking; and, above all, fair and dark Venetian damsels look at you in a row behind a marble barrier, with flowers in their hands. A picture filled with the materials of enjoyment, not a 'Golden Age,' but neither has it any *moral*—a most interesting illustration of Giorgione's sensuous character.

Besides these, the picture called 'La Richiesta,' from Bath House, was in the same exhibition. This work, no doubt, Messrs. Crowe and Cavalcaselle will decide to be no Giorgione, so closely resembling as it does the colour and *impasto* of the 'Herodia' by Titian in the same collection. 'La Richiesta' represents two half figures, a woman and a man. What the "request" is, it is not safe to say; and yet how much there is expressed in both the faces—confidence doubted and not to be trusted; solicitude and uncertainty; and a little merciless residuum at the bottom of the man's thought. They are well understood by each other, too, and the request is not of a deadly import. The 'Herodia,' which has been sometimes called Giorgione also, is half-figure as well, and the manner of painting, especially on the sleeves of both female figures, which are exactly the same green, is identical; not only is the green the same, but the high lights of a yellowish-white *impasto*, filled with glazing colour.

This difficulty of distinguishing the pictures of Giorgione from those of his fellow pupil and imitator, Titian, who survived him fifty years and painted forty times as much, is as ancient as their own day. Vasari admits this difficulty, and says that Vecelli followed Giorgione in the mechanism of his work, so that he himself would have called a certain portrait he had seen of one of the Barbarigo family by the name of Giorgione, had he not observed the signature of Titian on the ground. Some part of the frescoes on the German mart, the Forduco de' Tedeschi, he actually attributes wrongly to Giorgione, which rather indicates a similarity in design than in execution; and in the notice of the picture of 'Christ carrying His Cross,' at San Rocco, a picture, he assures us, that had performed miracles, he made a similar mistake, which he afterwards corrects. It is remarkable that this painting is distinguished by some of the very qualities considered tests in rejecting 'The Concert' in the Louvre, and other excellent inventions—the broken tones and blended transitions, the nice selection of tints, and, above all, his *spare impast*. This difficulty of Vasari and these executive peculiarities might make critics hesitate even when they hunt in couples. The examples of the master acknowledged genuine by Crowe and Cavalcaselle in England are few: the unfinished 'Judgment of Solomon' at Kingston Lacy, seen by the public lately at Burlington House; those belonging to Mr. Beaumont; and one at Leigh Court, Sir William Miles, Bart., which has been called by the name of Giovanni Bellini. Of the two in our National Gallery, that of the 'Death of the Dominican Agent of the Inquisition, Peter Martire,' they pronounce not genuine; the other, 'A Knight in Armour,' is undoubted: it is a study for a figure in an altar-piece, in the church of his native place, Castelfranco.

This altar-piece, representing the Virgin and Child between St. Francis and St. Liberale (the Knight in Armour) is considered the leading work always acknowledged to be by the hand of Giorgione. It is, however, only another of the thousand and one votive subjects the visitor is at last utterly sick of, however well done. No paint and no skill, even no beauty of the Madonna type, after two or three hundred such pictures have with difficulty been examined, can arrest the weary eye of the spectator; the feeling is rather one of angry disgust at the prevailing proof of the slavery of the painter of the fifteenth and sixteenth centuries. With little variety in feeling, the Mother and Child, called the Virgin and Infant Christ, with an apocryphal patron saint on either side—in the early time, a surly old saint with a hatchet sticking in his head, or a handsomer young one, naked, with a number of arrows in his thin legs; or later, less repulsive but quite as conventional—and the small, low-browed, richly-clad donor on his knees below, affect one with unspeakable nausea. We feel that the artist was employed like any mechanic workman, that his studio was a *bottega*, and we hope he got well paid, but at the same time entertain a painful misgiving he did not. With Giorgione we

escape this superstitious tyranny; he was, properly understood, the first who threw off the service of the Church and the sentiment of religious mythology. By the middle of the sixteenth century this taste had become weak, and low-browed donors were becoming sceptical; but altar-pieces of a more scriptural and historical kind employed artists, or classic mythology took the place of Christian; but in Venice, and in the hand of Giorgione, splendid humanity, beauty and luxury, and a possible happiness belonging to this world and to poetry, appeared upon the canvas—not sensual yet sensuous—the splendour of colour and women not below but above the moral law, a fable of things perfect. Had he been asked what he meant here or there, he would have answered that he meant nothing but to express what was lovable. In this picture the saints on either side, St. Francis and St. Liberale, have been said to be portraits of himself and his brother, and on the back of the panel were formerly the words, in his writing:—

"Vieni o Cecilia,"	Come, O Cecilia;
"Vieni t' affretta,"	Come, hasten thee;
"Il tuo t' aspetta"	He is expecting thee—
"Giorgio * * *"	Giorgio.

By which we learn that he had found some consolation in the midst of his hired labour, possibly with the model who sat for the Virgin.

Another altar-piece which has always been admired by writers, old and new, and treated as an undoubted work of the master, is that of which an engraving was given in our August number, 'The Entombment by Angels,' in the Monte di Pietà at Treviso. Treating of this picture, so original in its motive that it shows a mind emancipating itself from the conventional work of the old church painters, Messrs. Crowe and Cavalcaselle are in their element, finding it to have not only no Giorgionesque excellences whatever, but to be below Pordenone. They find this noble and unique work to represent the colossal torso and Herculean limbs of a giant in the hands of angels whose muscular strength and fleshy growth make them juvenile athletes.

This picture is on canvas, the figures the size of life, and the tone of the whole surface is clear and bright.

The history of Giorgione (Giorgio Barbarella) is a remarkable one. At that time, when citizens and serfs were alike becoming unwilling to take the field as soldiers, bodies of hardy mercenaries, fools and knaves, and outlaws of all sorts, were hired by leaders who made contracts of service with any state desiring their aid. Such was Erasmo da Narni, whose statue by Donatello still decorates Padua; and such was Tuzio Costanzo, reported the best lance in Italy at the end of the fifteenth century. Tuzio made his fortune in the command of one hundred and fifty free companions, and carried his fortune home to Castelfranco, not only because it was his native place, but because Queen Cornara, of Cyprus, had been forced to retire there. The abode which this *condottiere* bought, or built, was a square fortress, with high rectangular towers, in a wild country under the Alps, only partly cultivated, and partly still covered with primitive wood. There Giorgio was born, the year uncertain, probably 1477, although Vasari says 1478; and there he grew so tall and strong he was called Giorgione, and it is said imbibed that love of landscape-nature that distinguished his pictures, in which very frequently the figures are but secondary. As far as that goes, however, we must remember the backgrounds of many pictures by the Bellini are quite as important, or more so; that, indeed, the great value assumed by landscape, or by architecture, was a development of the time.

The family of the Barbarelli was patrician, but Giorgio appears to have been unacknowledged till his celebrity distinguished him. Vasari says he was brought up in Venice, and it is very certain that the date of his first appearance there is wholly unknown; that from the earliest manhood he took "no small delight in love passages and in the sound of the lute," and became the favourite at the festivals and assemblies of the most distinguished personages. Very early, it is said, he was accustomed to the patrician class in Venice, and when still very young he had the privilege of sittings from Gonsalvo of Cordova, the Doge Agostino Barbarigo, Leonardo Loredano, Queen Cornara, and many others. To this

early intercourse he owed the "peculiar breath of distinction we find in all his impersonations," and that fine subtilty and delicacy so different from the glitter of mere wealth.

Giorgione's master was Giovanni Bellini, who has been accused of jealousy; and, at the same time, it is certain the master was considerably influenced by his pupil, who was extraordinarily precocious, and began painting votive Madonnas and portraits before he was twenty. The mystery that overclouds Giorgione's works begins from the earliest time, the pictures mentioned by the father of Art-history including a number now unknown, and passing over, or attributing to other masters, such as are recognised to be his; 'The Tempest,' in particular, wherein Saints Marc, Nicholas, and George, miraculously still the waves and preserve the city, now in the Academy at Venice. This picture he does not mention in his life of Giorgione, but dwells upon it at length in that of Jacopo Palma, to whom he attributes it.

Unfortunately at this time it happened various works of open air decorative painting came in his way, and occupied his time. He found much pleasure in fresco-painting, and gave himself up to it, covering the entire façade of the Soranzo Palace, on the Piazza di San Paolo. Historical events and fanciful stories were here lavished, particularly a picture of 'Spring,' which appeared for a brief season to delight the world of Venice, and, besides this, an oil-painting executed on the plaster. Vasari says the picture of 'Spring' appeared to him to be one of the master's best works; but, he adds, how much it is to be regretted that Giorgione painted in fresco at all, because in his day (not above half a century after they were done, remember), while the oil-painting on plaster had endured the action of rain, sun, and wind, preserving its freshness unimpaired, the frescoes were going fast to decay. "For my part," he adds, "I am persuaded that there is nothing which so grievously injures fresco-painting as the south wind, and this more decidedly when the walls are in the neighbourhood of the sea, for then the south winds always bring with them a saline humidity exceedingly obnoxious to the coloured surface." In our day every bit of fresco is gone in Venice, absolutely gone; nor do I remember any interior painting in that manner. A warning to us in England, where the wet wind blows with a persistency unknown in Venice, and where we have still a childish longing to try this medium.

His next and greatest fresco work was on the German Exchange, the Fondaca de' Tedeschi, rebuilt after the fire in 1504. It is curious to consider that Giorgione may have been actually working here when Dürer was in Venice, and when he wrote to Nürnberg that there were many artists in Venice he delighted to meet, "well-brought-up gentlemen, excellent lute players;" this last accomplishment being exactly what Giorgione most valued himself upon. Vasari's account of the designs on this building is very amusing: the Signoria had caused it to be rebuilt with increased convenience and magnificence; and Giorgione, whose fame had constantly extended, was consulted, and commissioned to paint the façade towards the canal according to his own fancy, only first giving proof of his ability. The painter set hard to work accordingly, and thought only of executing beautiful and fanciful things, calculated to display his art and to astonish with splendour, but entirely careless of consecutive order, or the depicting of history, or the portraiture of great events or great men, either ancient or modern. "I, for my part, confess I have never been able to understand what they mean, nor, with all the inquiries I have made, have I found any one who could explain them in the least. Here is a man, there a woman, in various action, an angel perhaps beside one, or a lion's head; but the angel may be Cupid, so little does one see their explanation. Over the door which leads to the store-rooms for the wares a seated figure of a woman is depicted; she has the head of a dead giant at her feet, as is the custom in representations of Judith; and this head she is raising with a sword, while speaking at the same time to a figure in the German habit, who is standing still further beneath her."

In Zanetti's twenty-four etchings, "Varie Pitture a Fresco," published first in 1760, all the scanty remains of this work, and of Titian's on the same building, are given; half-figures on shattered plaster, like the remains of antique marbles in a museum. They are certainly lovely, this last-described Judith being one, not

indeed Giorgione's, but Titian's. Between 1506 and the following summer he finished the front to the canal, and his labours were valued by arbitration apparently, the judges being Carpaccio, Lazzaro Bastiani, and Vittore di Matteo, who gave in an estimate of 150 ducats. Not only did Vasari make the mistake of supposing Titian's Judith to be part of Giorgione's fresco, but, after both had finished their respective portions, when a controversy arose as to which had succeeded best, some of Giorgione's friends, it is said, actually congratulated him on Titian's work. This mortally offended him in his pride as an artist; and if we are to believe that Titian, who was then only about twenty-seven years of age, and not a precocious genius like Giorgione, the elder by three years or four, had actually and determinedly imitated him, he might well be offended.

The rivals were not to remain so long. Four years after this, when Giorgione was the most coveted friend and flattered man in Venice, he died suddenly of the plague. The exact circumstances of his death are by no means clear; in the year 1511, assigned as that of his death, there is no historical record of the plague visiting Venice, and yet all authorities concur in saying he died of the plague. Vasari's account is, that he was in love with a lady who returned his affection, so that "they were immeasurably devoted to each other," and that she took the plague, and consequently Giorgione, who knew not she had it. Ridolfi, a century after, reports quite another history, saying that he died in fact of chagrin at the desertion of this lady. At all events, his death took place in that year, and the Barbarelli had his remains conveyed to the family grave in San Liberale, at Castelfranco, where an inscription was placed to his memory by the representatives of the family long years after.

PALMA THE ELDER.

Our knowledge of Giorgione and of his pictures is so uncertain, as we have seen, that the latest writers on painting in North Italy have, with their great industry, been able to throw doubts on the greater number of his reputed works, and to give us a painful feeling of uncertainty as to his traditional character of an original and poetic inventor. But there is one fact regarding him still sufficiently clear and satisfactory, and that is his influence on the artists succeeding him—an influence resulting from his new and independent point of view and charm of tone. Titian we are ready to consider the greatest master, and a larger nature, with all his powers more equally balanced: but had Giorgione lived, the history of Venetian Art would have been different. As it is, Titian has been called his disciple, and Sebastian del Piombo, Giovanni da Udine, and Francesco Torbido, of Verona, came out of his studio; while his influence on Paris Bordone and Jacopo Palma the elder, was immense.

The influence of one contemporary on another, however, is not very easily determined, as there is always, and under any circumstances, a unity of character about contemporary works of all kinds, in the Arts or in letters, produced in the neighbourhood of each other. It is much more noteworthy when the productions of the greater master have been, almost from the year in which they were done, attributed to his successor and follower, as in the case of 'The Tempest,' now in the Academy, wherein Saint Marc, assisted by Nicholas and George, save the city of Venice.

If a painter leaves only one or two pictures of the most perfect kind, Vasari says in beginning his account of Palma, artists and judges are compelled to speak of him as a master, and to celebrate his praise. "This is what we are ourselves about to do in this notice of the Venetian Palma," who, he says, was not of the highest excellence; yet before ending his notice he accumulates testimony from his own very admirable works that he deserves to be considered, if not in the first rank, then a foremost man in the second. Besides, the number of works he left was very considerable, and are now to be seen, scattered over Europe, or still remaining in Venice. In this country there are many, although in our National Gallery we have no example of his art; and those pictures attributed to him in Hampton Court are either copies or not his at all: the same perhaps may be said of those in the national collections in Edinburgh and Dublin.

Of Iacomo Palma himself we know but little. He was born near Bergamo, at a village called Lerina, or Lerinalto, in the valley of the Brembano, but when has not been placed on record; and extreme carelessness has been exhibited by his critics and biographers. Vasari calls him a Venetian, and says he died at the age of forty-eight; yet the portrait in the second edition of the "Lives of Artists" is that of a man much older. Respecting these portraits I may here say a few words, at the risk of breaking the thread of my narrative. The first edition of Vasari's valuable and delightful work appeared in 1550, without any portraits; the second in 1563, with many heads of the painters, drawn with decision and character within renaissance borders claimed by the author himself, who says he and his scholars drew them, and that they were cut on the wood by Messer Cristofano (Coriolanus, of Venice, known to collectors by certain large *chiaroscuro* cuts in wood); but Sandrart, writing in the next century, affirmed, on some authority of his own finding, that they were drawn by Jöhanne de Calcar. This Johannes de Calcar was an excellent portrait-painter, and may be seen in the Louvre, where an admirable half-length of a Venetian gentleman appears. The assertion of Sandrart might afford an explanation of the discrepancy between the evident age of the portrait and the period of forty-eight assigned to his life by Vasari; but it is next to certain that Calcar died even before the first edition of the lives appeared. Returning to our proper subject, the date of Palma's birth, he was said by nearly every writer regarding him to have been born in 1500. Further than that, Lanzi tells us that one investigator postponed his birth till 1540, because of Ridolfi's report that Palma completed a picture by Titian at the time of that master's death in 1576; and still retaining Vasari's statement of forty-eight years as the term of his life, made the year of his death 1588.

Born about 1480 is M. Charles Blanc's statement; and as his will has been brought to light, dated July 28, 1528, and other papers showing he died immediately after, this date must be near the truth. He was, therefore, nearly the same age with Giorgione when he arrived in Venice, and found that precocious genius worthy of being his master; and if not actually the pupil of Giorgione, Palma became his imitator in some respects. He is, however, essentially eclectic, an able and skilful painter, receiving influences from all the men then established, Bellini, Carpaccio, and others, in design and treatment, and from Giorgione in the treatment of the female head and form.

The leading pictures by Palma the elder are altar-pieces, and, unhappily, as far as any description may be of use, of the old subject and type, the Mother and Child, flanked by saints. It is true he tried to treat the subject in a free manner, as in the picture in the Belvédère, at Vienna, where the holy personages are sitting simply on

the ground; or in that at Dresden, in which the Virgin presses the Child to her bosom and cheek, at the same time receiving a scroll from the Baptist; but any naturalization of the old mythic subject deprives it of its value, and at last arrives at scepticism. A much grander work than either of these is that he did for the altar of the Bombardieri, the central figure of which is the St. Barbara we have engraved, given some time ago in this Journal. St. Barbara was the patroness of the Artillerists of the republic, who came to worship her at her chapel in the St. Maria Formosa, making vows on going to the wars, and fulfilling them by gifts and offerings after their successful return.

In our engraving the saint is seen only to the knees, but in the picture she stands full figure on a pedestal, on either side of which are seen the mouths of cannon. St. Anthony and St. Sebastian are also here, but St. Barbara is the central and all-important picture, and in her we may see how great a step has been taken in the quarter of a century since Carpaccio painted his St. Ursula. The turret, symbol of St. Barbara, is converted into a real castle-wall against the sky behind; her crown of martyrdom is a natural queen's crown; she holds her little palm daintily, and her beauty is that of a grandiose, robust, serene woman, full of the enjoyment of life. It is very possible that the model was his daughter Violante, a noted beauty of the day, admired and beloved by Titian in his advanced years, painted by him, and by Paris Bordone also. The style of beauty of St. Barbara is that admired in Venice at that day; so that the resemblance existing between various portraits of Violante, or said to be her, and this noble picture may be an accident. Besides these altar-pieces, he painted many portraits of the highest excellence; indeed these, it appears to me, are much the most interesting work he did. It does not appear he was ever employed by the Signoria.

Palma Giovine, Palma the younger, whose pictures are more generally seen, was the grand-nephew of Palma Vecchio, but was not born till his elder relative had passed away. The inventory of the property left by the elder Palma, still existing, contains forty-four unfinished pictures, not one of which may now exist, or, if they do, have been completed by other hands.

Our engraving this month is 'The Adoration of the Magi,' by Bonifacio. The picture is in the *Accademia di Belle Arti*, at Venice, and one distinguished by the finest quality of colour; not so eminent, indeed, as 'The Rich Man and Lazarus,' which may be considered the leading work by the master in that great collection of Venetian Art, but only second to it, both in importance and in excellence. It came to the Academy, "Dell' ufficio della Cassa del Consiglio dei Dieci."

W. B. SCOTT.

OBITUARY.

THOMAS HEAPHY.

WE briefly announced in our last number the death of this painter, the eldest son of the late artist of the same name, a popular water-colour painter, one of the oldest members of the Water-Colour Society, from which he seceded, and connected himself with the Society of British Artists. He died in 1835, leaving considerable property, which, however, was alienated from the children by his first wife, through his marriage with a second.

His son Thomas was one of those who shared this ill-fortune: he commenced life as a portrait-painter, and continued to follow this branch of Art for many years with success, many distinguished persons being among his sitters. The introduction of photography, however, was found to interfere greatly with his practice, and he turned his attention, about twenty-three years ago, to subjects of another kind, though he occasionally painted and exhibited portraits. In 1850 he sent to the Royal Academy 'The Infant Pan educated by the Wood-Nymphs—the Dancing Lesson'; this was followed, in 1853, by 'The Parting of Catherine and Bianca,' a scene from the *Taming of the Shrew*; ten years afterwards by 'Kepler in Venice'; in 1864 by 'Palissy the Potter taken by his townspeople for a Coiner'; the following year by 'Lord Burleigh showing his Peasant-bride her new Home'; last year by 'Lizzie Farran, afterwards Countess of Derby, waiting at the Prison-bars with her Father's Breakfast,' and 'Queen Mary Stuart at Tutbury Castle.' In 1865 Mr. Heaphy exhibited at the British Institution 'The Unexpected Inheritance.' Most of these pictures have not escaped our favourable notice when writing about the works in the exhibitions.

Irrespective of his qualifications as an artist, Mr. Heaphy was a man of very general information, and possessed considerable literary ability as a critic. A series of illustrated papers, from his pen and pencil, on "The Antiquity of the Likeness of our Blessed Lord," appeared in the *Art-Journal* for 1861: we have also been indebted to him in times past for other contributions.

During the last few years of his life, extreme deafness and very much bodily suffering kept him almost constantly in retirement, though still working for his large family; a widow and eleven children are left to deplore his irreparable loss. His death has also deprived a large circle of friends and acquaintances of a genial and well-informed companion.

JOSEPH S. WYON.

This well-known medallist died in the month of August, at the comparatively early age of thirty-seven. He inherited his profession, so to speak, for his father and grandfather each held the post of Chief Engraver of her Majesty's Seals, an appointment also conferred upon the deceased artist. The principal works executed by him are a medal of James Watt, now adopted as the annual prize-medal of the Institute of Civil Engineers; the Great Seal of England, now in use; a medal struck by order of the Corporation of London, commemorative of the first entrance into the City of the Princess of Wales, then the Princess Alexandra; a medal, also commissioned by the Corporation, to commemorate the visit of the Sultan; the Great Seal of the Dominion of Canada; a medal struck by order of the Canadian Government, commemorative of the confederation of her four provinces, &c.



VENETIAN PAINTERS.

BONIFACIO

The Adoration of the Magi.

LONDON VIRTUE & CO



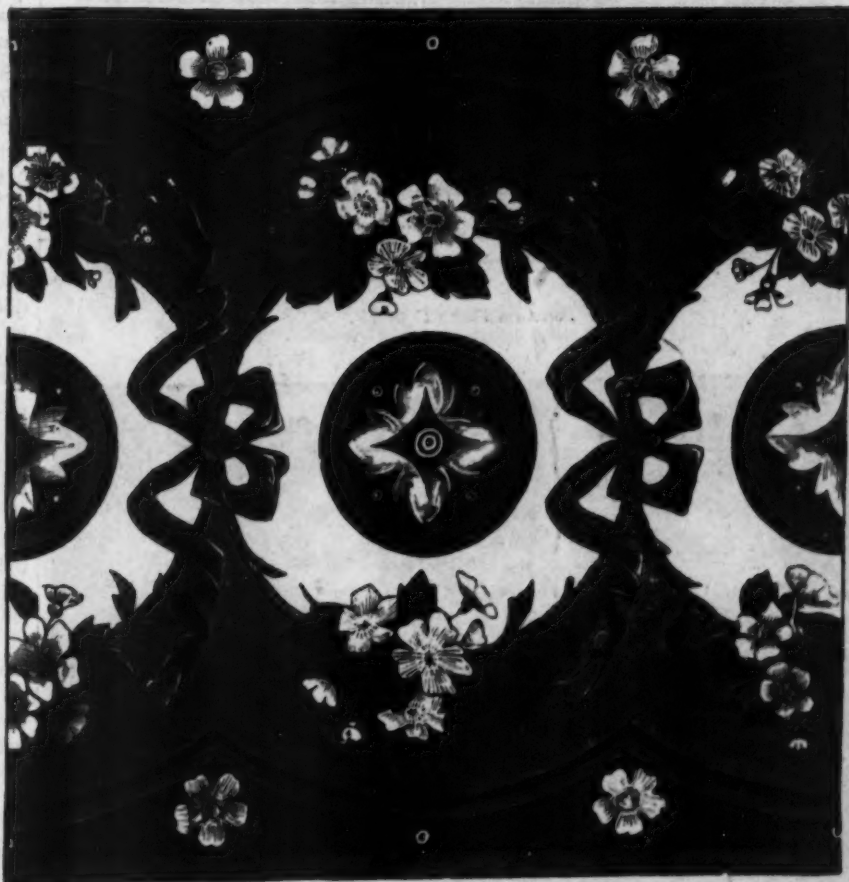
THE
UNIVERSAL EXHIBITION
AT VIENNA.

WE concluded our last article with a description of a "gandin" in the sombre ware of Palissy, and commence our present with a striking contrast in the iris-hued porcelain of M. J. Brianchon *atné*, of the Rue de Lafayette, who styles himself "Inventeur Breveté" of "porcelaines nacrées," "faïences nacrées," and "crystaux nacrées;" and while not disputing his right to the latter (which, however, he does not exhibit), although Dame Nature has done some pretty things in that line with buried crystal treasures, we do deny his claim to the exclusive merit of the mother-of-pearl glaze as applied to porcelain—that having been a speciality of the Belleek Porcelain Works upwards of ten years back. So much for the seniority, now for the results. M. Brianchon's works are charming; he has improved and beautified, but he has *not* invented. There is a centre-piece with mauve edges fading off within like the interior of a "King Conch;" there are *tête-à-tête déjeuners* appropriately called Hebe, that make one long for a Hebe to pour out the soothing souchong in this land of unmitigated coffee. Were we rich, we should present our Hebe with the set of Imperial yellow, the shape of the cups being as novel as pretty, though still inclined to the celadon; and most charming of all his display, a set of shells for a toilette service, a large conch forming the jug, a large scallop the basin, and various smaller univalves the remainder of the service; this, with its contrasts of green and mauve and its mother-of-pearl sheen, is a toilette service for a fairy. Having emerged into the practical, we find in the porcelain of Hache and Pepin Lehalleur, *frères*, alike good taste, good forms, good colour, and novelty, notably in round dishes for Turkey, which, from their quaint yet pretty shapes, the richness of colour shown in the light and darker mauves, the contrast of the dead gold rose that forms a handle, and the *piquante arabesquerie* that lights up the whole, we should be glad to see introduced further west. Some exquisite specimens are there also in turquoise, *bleu du roi* and *vert pomme*. Two fountains, one in mauve and gold with forest scene and nymphs, the other green and gold, enclosing a charming scene of a Norman fishing-village, are alike works of art and utility; and a tazza, pelicans in *bisque* supporting a cup in silver *mât*, is unique; while a *tête-à-tête*, with delicate flowers carelessly scattered over a plain white, a tea-

service of lilac with Cupid medallions, and a dessert-service, exquisitely painted, by hand, with groups of fruit, prove that to be good it is not always necessary to be dear, and



Tiles: Minton, Hollins & Co.



Tiles: Minton, Hollins & Co.

that price is not always a test of either quality or taste. M. Rousseau, also practical, contri-



Porcelain Vase : Copeland.



Carpet: John Brinton & Co., Kidderminster.

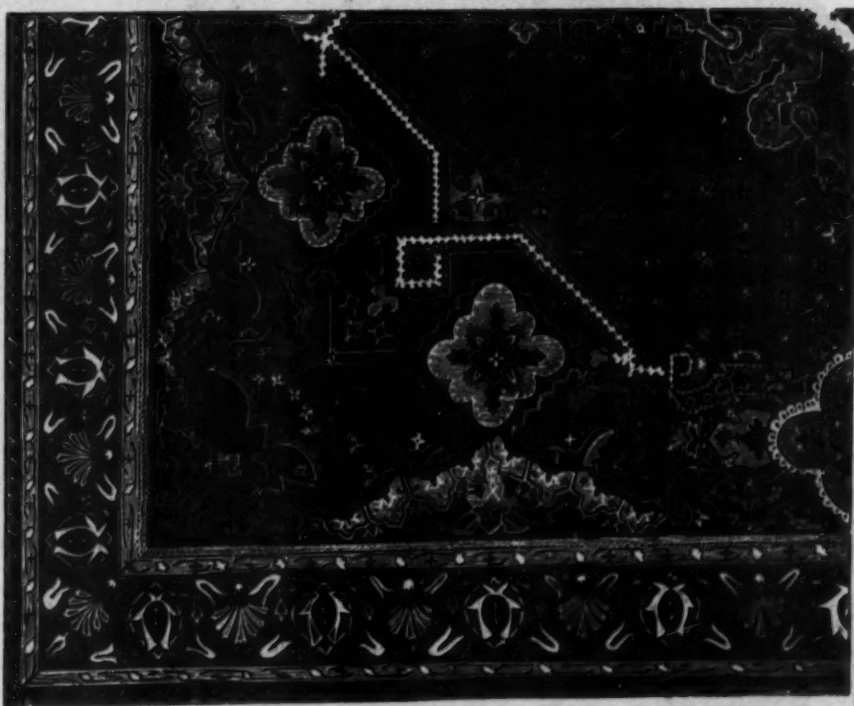
butes largely; but of all his collection we prefer a dessert-service of cream colour, decorated with marvellous ingenuity and variety, displaying alike birds, beasts, fishes, fruits, and flowers, and enabling one in that pleasant time "across the walnuts and the wine," to study Buffon and Linnæus to admirable advantage by a most royal road to knowledge. Returning again to the purely ornamental, our steps are arrested before the quaint kiosk which M. Collinet, of Boulogne-sur-Mer, has raised in Persian style as a shrine for his wares. Here, indeed, everything is *bizarre*, quaint, and curious. Vases of every variety, differing alike in size, shape, and colour, some with yellow ground, the handles formed by dragons, the enamel being admirable; others with glaze of that peculiar turquoise of a greenish tone that the French affect, some of Cambridge blue covered with fruits and flowers. The larger specimens seem to us more fitted for a conservatory, where they would at once be relieved by the surrounding greenery, and serve as contrasts of bright specks of colour, rather than for drawing-room decoration, as their gorgeousness of hue would kill any but the most pronounced upholstery. Some of the pilgrim bottles, however—notably a double one in blue and yellow—manifest much fancy; as indeed we may say does the entire display, only it strikes us, as a rule, fancy pushed to an extreme. But for genuine Oriental decoration we must pass to the collection of M. Léon Parvillée, the well-known architect, and writer on Moresque and Turkish architecture. This gentleman, who may be remembered as the designer of the Mosque and Sultan's pavilion in the Paris Exhibition of '67, has since done even more notable work in restoring the tomb of Mahmoud II. at Broussa, that conqueror of Byzantium, who, mounted on his war-horse, thundered forth from the high-altar of Saint Sophia, "There is no God but God, and Mahomet is His prophet." The collection is one that requires positive study, for every piece—we may here say all are enamels on pottery—is not only marked by an originality of design, but differs in every respect from its neighbour. Even to one unused to Turkish forms and design there is a *vraisemblance* about these works of Art that marks them as genuine, and removes them from the general category of Oriental decoration; indeed, they may be said to be the result of a life-study, one by no means wasted, as the spectator must acknowledge. Varying with endless change, yet all are based on two simple rules: one, that the entire design is reducible to a series of triangles; the other, that for colour there must be two tints, one marking the pattern, the other forming the ornament. For the tints used, but one—the white—is opaque, all the other colours being vitreous, so that the general effect is not that of mere porcelain enamelling, but of a brilliant and successful series of metallic enamels, so bright are the varied tones, and so rich is the *ensemble*. Although from the beauty of his works and the labour and

thought necessarily bestowed on them, M. Parvillée must needs intend them to be retained for decorative purposes, yet amidst the collection of *plaques* we find several objects of utility—moderator lamps, trays, a very exquisite table; and for the East a “*sâtel*” for the bath, with exquisite tracery *au jour*, and two “*Aftabé Lagans*,” or ewers; for use at meal-times, to be filled with warm water scented with citron or rose. In fine, we should, though strictly speaking not in the region of porcelain, be inclined to select the collection of M. Léon Parvillée as the most unique display even France has to offer at Vienna in the present year. And now, with a few words for some charming specimens of flowers produced in porcelain by the firms of Woodcock (a very English name for a Parisian) and of Deteremmermann—notably some pinks and a bouquet of white roses, purchased by the Comtesse de Chambord, by the former, and a charming bouquet of varied flowers, including even *mignonette*, displayed by the latter—we must proceed further afield to Italy, Spain, and Portugal.

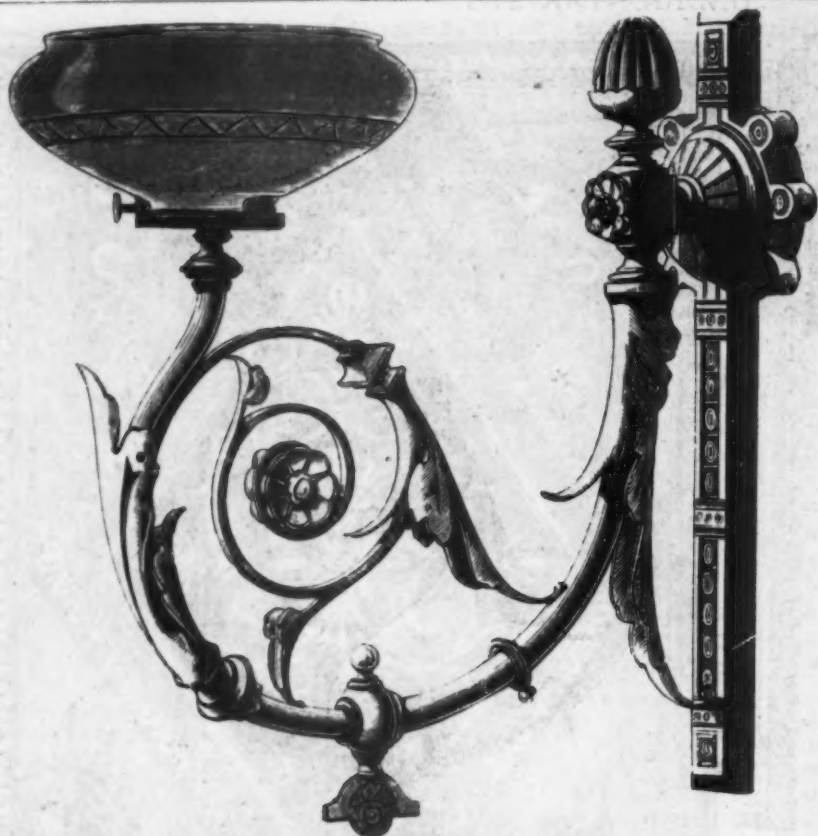
The Peninsula does not, truth to say, make a gallant show. Considerable taste is displayed in the arrangement of the court allotted to Portugal, but the subject-matter of our article is leagues behind all the other Ceramic specimens, Spain naturally excepted. Not content with such works as the masters of the art in both England and France have brought to such rare perfection, they exhibit monster jars and gigantic specimens; thus running before they can walk, reading before they know the very fictile alphabet; and the result naturally is the “high vaulting that o’erleaps its *selle* and falls on t’other side.” Taking Portugal, Ferreira Pinto y Filhos, of Lisbon, contribute an extensive assortment of porcelain, both for use and decoration,—at least what they propose to be decoration; but size is not necessarily greatness, as the very exhibition of which they form a part is alike a warning and an example; and it would be well if in future specimens it was thoroughly ascertained that the biscuit had not shrunk or warped before proceeding to the subsequent operations of enamelling and painting. The want of taste displayed in the pair of vases of emerald green might be supposed to have reached its climax, till you are arrested by a kindred pair of red; while the execution is on a par with the design, the enamel being coarse, the gilding inferior, and the groups of flowers which form the ornaments such as would not even gain “honorary mention” at the half-yearly examination of a college for young ladies. From this universal verdict we are happy to except a pair of *cruches*, or water-jars, alike elegant in shape and chaste in decoration, the pale celadon and gold of one being really charming. And now for the land of functionaries and fighting. The firm of Pukman y Compania, of Seville, are the principal, in fact almost the only offenders, the specimens from Granada evidently deriving as little inspiration from



Tiles: Minton Taylor & Co.



Carpet: Tomkinson & Adam, Kidderminster.



Wall Lamp: Ratcliff & Tyler, Birmingham.

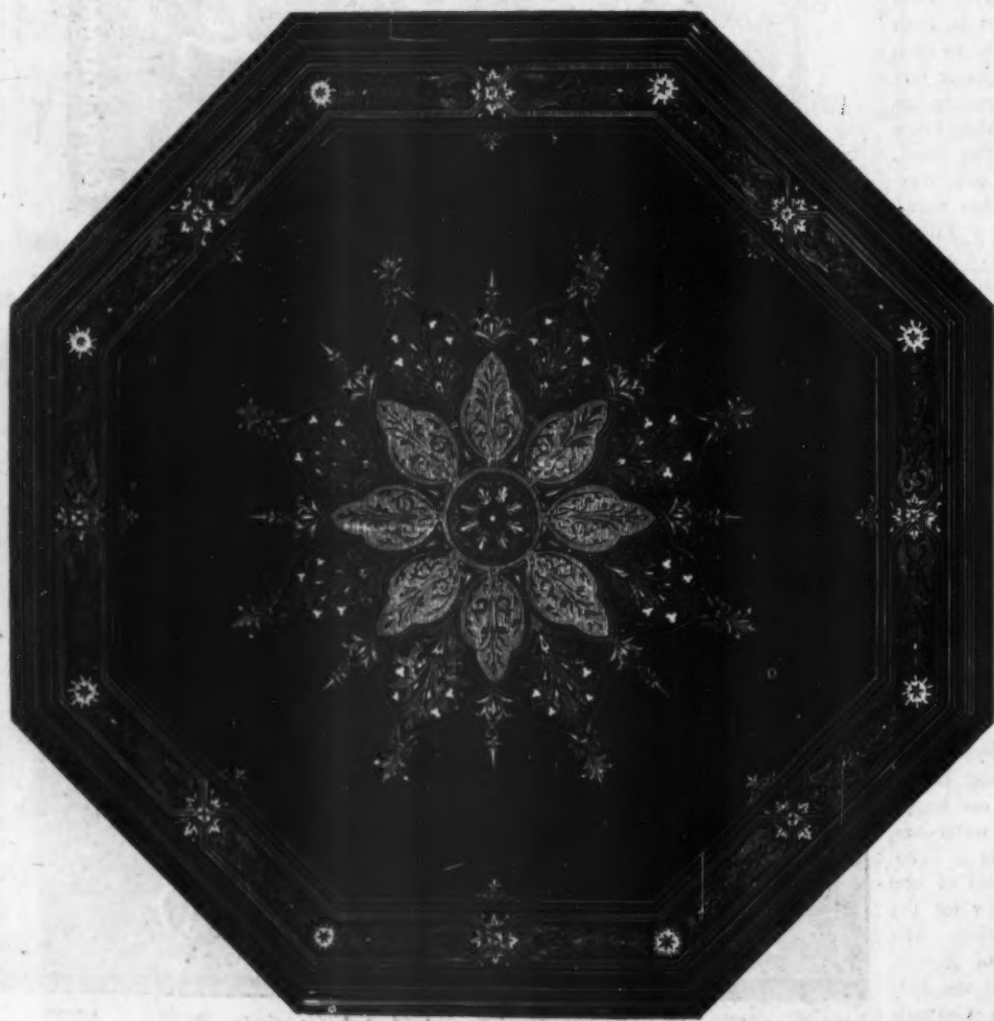


Table-top, inlaid: Thomas Jacob, London.

the vicinity of the Alhambra as their Seville rival from the kindred Alcazar. The vases suffer from the same defects as those of Portugal, size and inferiority, while the arrangement of colour is garish in the extreme, green, mauve, and yellow staring in unmitigated severity; a Mo-resque jar of quaint, though by no means ungraceful shape, with arabesques in yellow and blue, and decorations in gold, seeming to us the only really artistic production; from the height at which it was placed it was impossible to judge of the execution,—let us, however, give full merit for the effect.

But if the porcelain is bad the pottery is admirable, some specimens from the Balearic Islands luxuriating in design, while two water-bottles with double shells—the outer one elaborately pierced—are both good in design and excellent in workmanship, taking in the latter the handicraftship, and what we may term the cooking. Here the workman evidently knew his material and its capabilities, and availed himself of them to the very fullest; but the porcelain manufacture is one of those *cosas de España* which we fear will not arrive at perfection either *mañana*, or that still more distant date the day after to-morrow.

It is pleasant, turning to the Italian peninsula, to find that the old home of majolica does not forget bygone glories, but in reviving industries associated with her artistic fame has put her poetry into practice. The collection sent from one of the most important private manufactories in the world, that of the Marchese Ginori of Doccia, near Florence, is naturally very imposing; and as the history of Art industry is ever interesting, we shall briefly sum up the origin and progress of the establishment in question. Founded by the Marchese Carlo Ginori, in 1735, with the intention of creating an artistic colony in Doccia and reviving alike a famous art and prominent Italian industry, the early experiments were so costly as to draw from the Marquis the exclamation, "Voi camminate sull'oro!" And, notwithstanding the fact that he

sent out a vessel to China expressly to procure a supply of "kaolin" and "petuntse," the failures were as numerous as in Beau Brummel's historic cravats.

At length perseverance triumphed; and, without State aid, the Fabric Ginori arrived at such a respectable age as to acquire the pet name of *Ginori Antichi*. The main object was firstly to revive the main feature of majolica—whether that of Faenza, Urbino, Castel Durante, or Gubbio; but with increased success came enlarged views, and the porcelain of Capo-di-Monte, uprooted from its native Naples, found its home in the congenial "kaolin" of Doccia.

Without entering into details of so large a gathering, we may note some mural heads, white on blue ground, modelled after the famous ware of Luca della Robbia; around these are examples of majolica of all the schools, including that of Maestro Giorgio. Specially noteworthy are the four mural *plaques* representing the forest scenery of Europe, Asia, Africa, and America, in which all the perfections of the old ware are united to the more perfect finish of the present day, and a vase of an immense size, elegant in design and powerful in drawing, representing a "stampede" from a burning forest in America, the wild horses, bison, snakes, and other denizens of the wood being represented with rare truth, while the tea-service of Capo-di-Monte is an admirable copy of that rarest of royal wares. The prizes gained at Paris in '55 and '67, and at London in '62, were well merited—not only for the Art-feeling displayed in all that emanates from the Doccia factory, but for the heart-feeling—providing alike for the workmen in health and illness, in amusement and trouble; so that it is not surprising, working with a will, that the artisans, following their head, have made Doccia a success.

Taking Denmark, *en route* to Sweden, we must confess to a little disappointment at the rather meagre display furnished by the Royal Factory of Copenhagen; the dinner-service, modelled on the lines of our old Worcester, being quaint, but to modern taste a little *rococo*, and a tea and dessert-service *en suite* with Cupids supporting the royal arms, very pretty, a dainty conceit; but *noblesse oblige*, and a royal factory should show royal work; but the firm of Bing and Grönhahl have, if not surpassed, at least equalled their kingly rival. A dinner-set in imitation of old Chelsea, though conventional to a degree, yet displayed much delicate work in the *finesse* of the gold tracery, as did a *tête-à-tête* set in blue, cream, and gold, with charming views of royal residences and well-known spots, such as "Thy wild and stormy steep, Elsi-



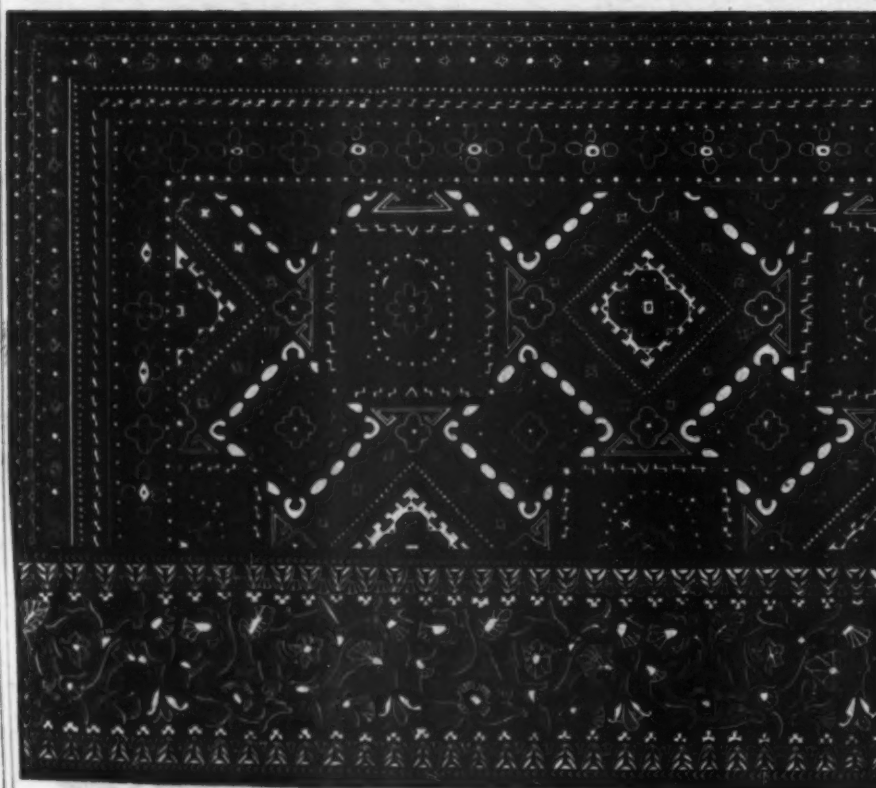
Lace Curtain: Jacoby & Co., Nottingham.



Carpet: James Humphries & Son, Kidderminster.



Porcelain—Japanese adaptations: Royal Works, Worcester.



Carpet: Tomkinson & Adam, Kidderminster.

nore," with the grave of the prince-philosopher who had such method in his madness. In fact, in the latter, the perfection of the painting is microscopic, landscapes bearing the strongest lenses, and the clusters of roses and green leaves with which they were set being Eastern in their minuteness. But the shapes are not new, and it struck us that the true artistic method is firstly to design well, after that the decoration; but to reverse the process is decidedly an æsthetic error. The Parian also is as far behind that of Messrs. Copeland as theirs is inferior to the magnificent display made by the Gustafsberg factory, near Stockholm. This glorious show of Parian is decidedly one of the Ceramic features of the Exhibition. The warmth of ivory is given to the "slip," and whether in busts, figures, or groups, they are the very perfection of the material, surpassing all other specimens exhibited; that of the "Königl Porzellan Manufactur zu Berlin," notwithstanding the gorgeousness of its surroundings, as necessary to Parian as a becoming bonnet to a pretty face, by no means approaching its Swedish rival, being alike cold in colour and hard in outline. Busts of the late good King Charles XV. and the present wearer of the crown, Oscar II., and his queen, having an expression rare even in marble; while for the subjects the manufacturers have not gone far afield, but in selecting from Scandinavian artists have displayed at once patriotism and sound judgment. All our readers will remember as one of the successes of our Exhibition of 1862 a group in zinc, 'The Death-Struggle,' and those who wish to preserve their memory of it can do so in an exquisite statuette, full of all the vigour of the original, by Beltespinner, for the small sum of £8, including the pedestal with its Runic stone, and weeping maiden who mourns that deadly contest. There are also 'Venus and the Apple,' 'The Three Graces and Love,' 'Jason and the Golden Fleece,' and 'Mercury,' by Thorwaldsen; an exquisite 'Love and Psyche,' by Sergel; 'Neapolitan Fishermen,' by Värnstrom; and that *pièce de résistance* of all Parian, Danneker's 'Ariadne,' while in porcelain proper, a tea-service with wild convolvuli displays, the very perfection of flower-painting, to be owned without a blush by either William Hunt or Miss Mutrie—and that is no scant praise.

Nor is the manufacture of Rörstrand, of Stockholm, one whit behindhand; a *tête-à-tête* in black, grey, and gold is exquisite alike in design and novelty of decoration: indeed, there is such a variety of *tête-à-tête* services throughout the entire Exhibition, that if all are purchased and turned to proper account by their fair owners, the year '74 will boast of more marriages in high life than any year since the first nuptial contract in a garden whose position is not accurately defined yet, even by Mr. Stanford. In vases, are some in purple, with delicate gold *arabesque* and grey enamel, and embellished with wild flowers and grasses which seem perfection, until you

note another pair with black ground, also with grasses and cereals, or some in purple, inlaid with jewels. All these are, however, surpassed by a vase having white flowers in Parian, which need but colour to grow. Grouped on a black ground,—this is the gem of the collection, both for effect and novelty, and one we are happy to note specially, because a suggestion of such a contrast made by us to the representative of an eminent English house was met with the reply that such a conjunction was impossible in the manufacture, and even if possible, the effect would be bad: that gentleman, when he said impossible, was evidently ignorant of Napoleon's *mot*—let him visit the Swedish court and learn.

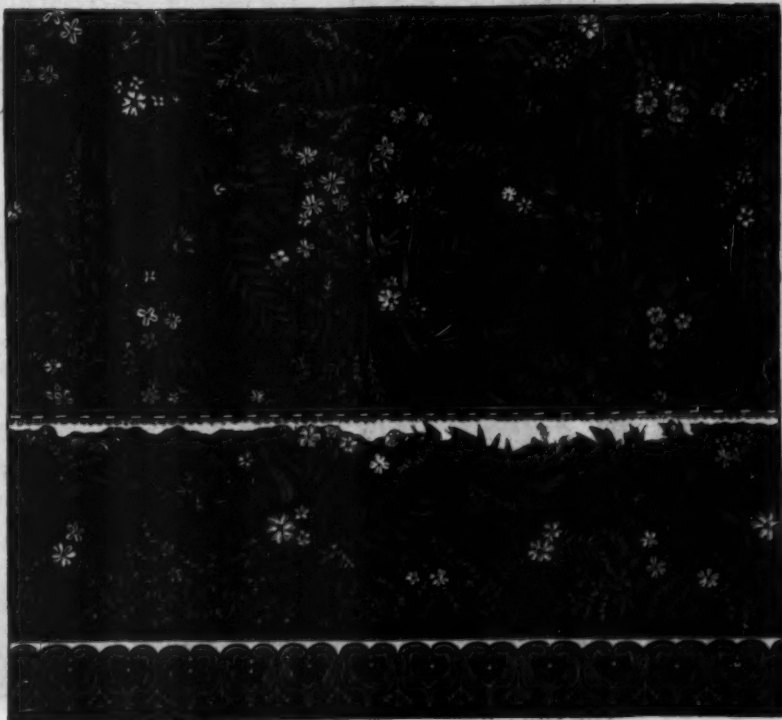
A *plaque*, too, in purple and grey, forms a fitting companion to the vases already mentioned. The Dresden imitations, also, are good; in fact, there is little that the firm of Rörstrand has attempted and failed in, save their Palissy ware, which is not for one moment to be compared with the French display of Leullier *fils* and Bing. However, the superb candelabra pendants to a magnificent stove in faïence make ample amends for any shortcomings, the glazing of the stove being luxurious in colour, and a delicate irony lurking in the design; all the arts and sciences being represented on the body by their symbols, while underneath the little boy with the bow might be held to imply that even philosophers are not always sage, and that "the wisest man the world e'er saw, he dearly loved the lasses."

A superb trophy is that shown by the royal factory at Berlin, with its crimson velvet, gilt lances, and cloth of gold blazoned, on one side with the unpretending shield of Saxony, on the other with the two Druids, the many eagles, black and red, the "requisitioned" white horse of Hanover, and all the heraldic glories of the Hohenzollerns. At first sight this production is superb; the *coup d'œil* is effective to a degree, but enter into details and you will find a wide and woeful falling off from that Prussian trophy beneath the western dome in 1862. The forms are conventional, the colours, contrasted without taste, are deficient in brilliancy, and the drawing is thoroughly bad—an unpardonable sin in the land that can boast of a Cornelius.

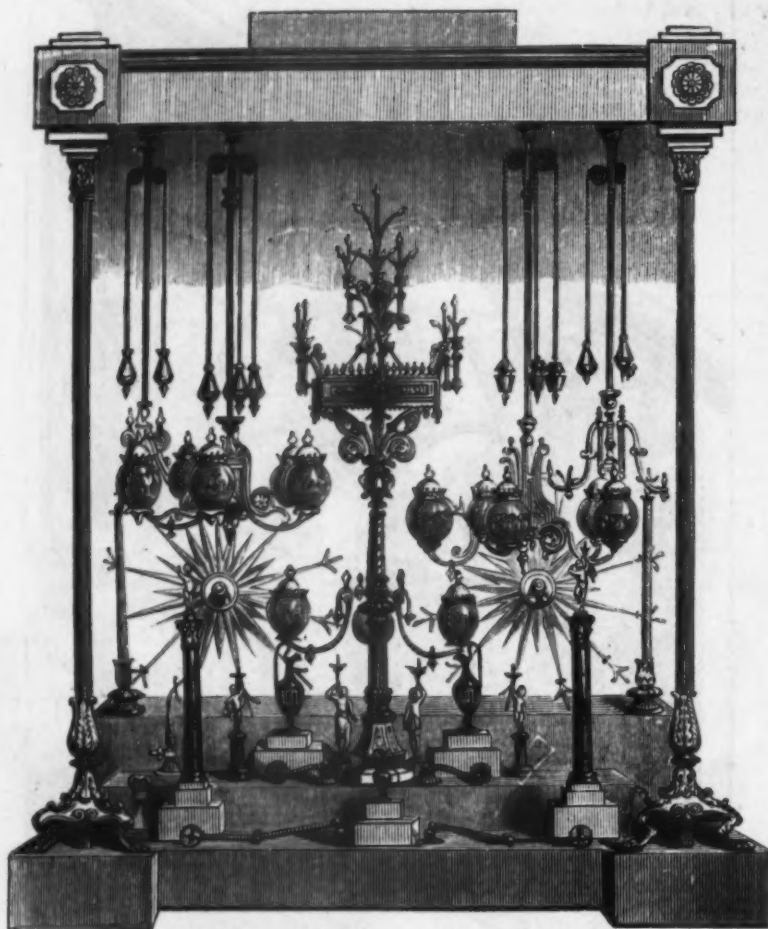
The principal object in the foreground is a large vase, ornamented with two allegorical subjects; the one facing the spectator being evidently designed after the fashion of those loyal subjects which, on illumination nights, delight all spectators; the other representing Germania with the shield of the Empire crowned with a helmet, on which sits a "gruesome fowl," doubtless intended for that king of birds, the black eagle. Around Germania are a Borussian bearing the yellow flag and *schwarz adler*, a soldier with *pickel haube*, and a sailor belonging to the one ironclad constituting the German navy. The redeeming quality in this specimen of bad taste is the magnificent gilding of the massy handles, a proof that the great secret of old is still well preserved.



Balustrade: Rattliff & Tyler, Birmingham.



Carpet: Gower Woodward & Co., Kidderminster.



Lamps, &c.: Winfield & Co., Birmingham.



Table Cover: Widnell & Co., Lasswade, Edinburgh.

THE ENGRAVINGS.

Our engravings this month are exclusively those of British manufacturers; Germany and France have, as yet, given us no aid. There is a lack of energy among the representatives of their Press, who shrink from the cost of such illustrations as might, more effectually than mere words can do, exhibit the meritorious and instructive productions of the collection—the great gathering of the Art-industry of all Nations.

It was nearly the same when, in 1867, we issued an Illustrated Catalogue of the Paris Exhibition; while the *Art-Journal* contained several hundred engravings, the French publications produced very few, and those of Germany literally none; they borrowed largely from those that were issued in the *Art-Journal*, and were content to permit "the foreigner" to pay the cost and engross the honour of representing the International Exhibition worthily and effectually. It is, however, not improbable that before the ceremony closes we may derive some aid from our contemporaries of the Continent.

The first page (page 309) of this part contains examples of the admirable Tiles manufactured by Messrs. MINTON, HOLLINS, & Co., of Stoke-upon-Trent: one of the engravings shows their application as a stove; some of them are paintings by artists' hands: the other is a panel of the graceful window Flower-boxes, for the production of which this firm has established renown. The collection contributed to Vienna by Messrs. MINTON, HOLLINS, & Co., cannot but have proved highly attractive; for they are the best specimens of their class in ceramic art. Page 310 shows another of the beautiful works of COPELAND: Cupids of statuary porcelain supporting a vase exquisitely painted: and on the same page is an example of the carpets of Messrs. JOHN BRINTON & Co., always excellent in design and of the very highest order of manufacture. A table-top, of inlaid woods (page 312), designed and executed by Mr. THOMAS JACOB, of Haverstock Hill, is one of the most perfect and beautiful works of its class that has been produced in England, or indeed in any other country. Its merits might furnish material for a page of descriptive comment. On pages 311 and 314 is represented another of the best manufacturers of Kidderminster, Messrs. TOMKINSON and ADAM: and on page 311 also is a specimen of the Tiles of Messrs. MINTON, TAYLOR, & Co., to whom are indebted so many of the halls in private mansions and public structures, conservatories—in a word, wherever this valuable mode of adornment and utility may be made available. One of the wall-lamps for gas, of Messrs. RATCLIFF & TYLER, is found on page 312: and a balustrade by these eminent manufacturers of Birmingham on page 315—for their productions are of both classes: very admirable in design—the productions of a true artist. Messrs. JACOBY & Co., of Nottingham, supply us with another of their charming Lace Curtains: also, on page 313, is an example of the Carpets of Messrs. JAMES HUMPHRIES & SONS, of Kidderminster: it is an "Egyptian ornamental design," intended for dining-rooms: the firm is among the oldest in the famous town, and has long maintained a high, honourable, and prominent, position. Page 314 contains a group selected from the abundant and admirable contributions sent by the ROYAL PORCELAIN WORKS at Worcester: these are exclusively Japanese adaptations, in the production of which the admirable artist-director, W. R. BINNS, has established a renown that is acknowledged in the whole Art-world. Another carpet, the production of Messrs. GOWER WOODWARD, & Co., of Kidderminster—a composition of fern-leaves and primroses—is given on page 315: and the concluding page of the month's report contains a group of lamps of varied character for various purposes, productions of the long-established, extensive, and eminent firm of WINFIELD & Co., of Birmingham, and another example of the table-covers of Messrs. WIDNELL, of Lasswade; they are "velvet table-covers,"—a branch of art now in high repute and in very large use, and in which the eminent manufacturers surpass all competitors.

THE
ROYAL BIRMINGHAM SOCIETY
OF ARTISTS.

THIS most efficient of provincial societies for the encouragement of Art, opened its autumn exhibition on the 27th of August. On no previous occasion has a greater number of works of real excellence been shown. Collectors in the vicinity of Birmingham have been liberal; those at a distance have been not less so: the result is a gathering of pictures such as no provincial society of artists (we do not except Liverpool or Manchester) can approach. Among the loan-works may be enumerated, a replica of 'The Panic' and 'A Summer Afternoon,' cattle-pieces by H. W. B. Davis, A.R.A., and 'Summer Showers,' by Vicat Cole, A.R.A., lent by Alexander Collie, Esq.; Emile A. Hublin's 'Mendicant de Finistère,' an exquisitely beautiful work lent by Mr. F. Elkington; 'The Bonnie' and 'Fishing by Proxy' by J. C. Hook, R.A.: the former the property of Mr. A. G. Sandeman, the latter of Mr. A. Collie, who yet further supplements his liberality by lending 'The Forced Baptism of the Moors,' by E. Long, a companion to the 'Expulsion of the Gipsies,' sent to last year's autumn exhibition. A charming bit of English coast scenery, by J. T. Linnell, is lent by Mr. C. H. Wagner. To Mr. Rickards, of Manchester, the exhibition is indebted for 'May,' an exquisite picture of a girl reading, by G. F. Watts, R.A., very fine in quality and colour; the most satisfactory work of H. Dawson, 'The Tower of London,' is lent by Mr. Collie; no finer example of J. Danby has been hung than 'Morning on the Thames,' the property of Mr. Joseph Beattie, who is also the contributor of 'Condescension,' by J. Seymour Lucas. From the collection of Mr. Beattie are also two Wilkie-like interiors by George Smith, 'The Little Housewife' and 'Puss's Breakfast.' Mr. Arthur Pemberton lends pictures of the continental schools, 'Les Absens ont tort,' by J. Carolus, and 'Les Deux Mères,' full of French feeling,—the textiles capably painted,—by Firmin-Gérard. An admirable example of an artist, the late Thomas Baker, of Leamington (neglected and unappreciated in life), tells how he could paint the woods and streams of Warwickshire, in 'Near Ashow,' contributed by Mr. Charles Winn, who also has lent a clever realisation of Sheridan's 'Charles Surface,' by J. Pettie, A.R.A. J. T. Linnell's 'Felling Timber' is contributed by Mrs. Smith. And last, by far the most poetic of landscapes, 'The Graves o' our Ain Folk,' by J. Smart, R.S.A., gives evidence of liberality in lending, and good taste in selection, on the part of its proprietor, Mr. Horace Woodward. Far, far from the dwellings of men, amid mountains sterile, frowning precipices, morasses, and moss-hags, is the graveyard, a solitary "bit of green" amid the waste howling wilderness. Rolling mists are creeping up the mountain-sides; all is solemn and sad, save where between the cleft of the mountains a beam of sunlight breaks up the gloom and gilds the hallowed spot with its moss-grown memorials, where

"The peasant rests him from his toil,
And dying, bids his bones be laid
Where erst his simple fathers pray'd."

Most of the above works having already passed the ordeal of criticism in our pages, when exhibited in other galleries, any further remarks on their merits would now be superfluous.

The confidence reposed in the Royal Birmingham Society of Artists, by artists generally, is vouched for by such noble works being sent for exhibition as John Brett's 'A North-west Gale off the Longships' Lighthouse,' the water admirably painted; 'Penelope' (very weary at her task), by Valentine Prinsep; 'The Gambler's Victim,' by J. Pettie, A.R.A.; 'The First Snow,' by C. E. Johnson; 'The Standard Bearer,' by J. A. Houston, R.S.A. (exceedingly useful for the purpose of contrasting how very much better painted is the steel armour of the 'Condottieri,' by Leighton,—purchased by the Birmingham Picture-Gallery Fund, and now hanging in the Art-gallery; Chierici's 'Mask' and 'Bath,' with their minute execution, clever texture-painting, so thoroughly literal, and very

realistic; Haynes Williams' 'Preparing for the Rehearsal,' 'The Arrest of Anne Boleyn,' by D. W. Wynfield; C. J. Lewis's clever bit of out-of-door rendering of early summer,—hawthorn, hyacinth, primrose, and other wild flowers, all blooming, being culled by healthy little boys and busy little maidens—one of the best works he has yet sent to any Birmingham exhibition. There are figure and genre pictures by H. O. Neil, A.R.A., J. J. Hill, W. Warren, A. Tadema, A. J. Woolmer, A. Hughes, C. Baxter, H. C. Selous, &c. &c.; landscapes and sea-pieces by H. and H. J. Dawson, J. Finnie, H. Moore, E. A. Pettitt, H. H. Lines, P. M. Feeney, J. Sayer, Peter Deakin, E. Hayes, R.H.A., &c., &c. Among the works of lady-contributors some are by Mrs. W. Oliver, Constance Phillott, Adelaide Burgess, E. M. Osborn, &c., &c. These, with other contributions of artists at a distance, may be said to comprise the extraneous aid received by the Society. Of such works, besides those already mentioned, may be pointed out—'Gleaners,' by J. Sant, R.A.; 'A Scene from the "Antiquary,"' by C. Rossiter; 'The False Knight,' V. Bromley; 'The Church Militant,' and 'Drawing Lots for the Marriage-Portion,' both by G. E. Hicks; 'Tintoretto Painting his Dead Daughter,' by H. O'Neil, A.R.A., &c. &c.

The local members of the Society, artists and amateurs, contribute to the exhibition upwards of two hundred works. Mr. F. H. Henshaw, for the first time, does not exhibit; but C. T. Burt shows well with how much beauty he can invest an uninteresting landscape by means of pleasant colour, light, shadow, and fleeting vapour; his 'Cross Roads' is worthy of his pencil. It is because we like a "many-sided" artist, and because R. S. Chattock in his 'Black Country' etchings shows us he can "draw," that we are so glad to see him again varying his artistic pursuits by reverting to his old love, water-colour painting: delightful are his 'Whitby,' 'Ogwen,' and 'Harlech Castle'; in the last the herd of cattle wandering about the sandy foreground, feet setlock-deep in the yielding ground on which they tread, tells of true artistic power and close observation. If H. S. Baker has not exhibited another 'Penmaen Pool,' he has given examples of honest work in 'The Severn, near Bewdley,' 'Bewdley,' 'Bye-path in the Lledr Valley,' &c. Harry Baker's best work, 'Beneath these rugged Elms,' is exceedingly good; its effect, as a whole, a little marred by the too bright rusty effects seen on the iron railings right and left in the picture, a lack of a darker shadow in the middle distance on the roadway path before it reaches the foreground, and a similarity of tone on the trunks of the more distant large overshadowing trees. His fatal facility of touch in foliage is seen in other works exhibited by him, the branches of trees are bent and crooked, and twisted; one tint of colour does not express all the peculiarities, characteristics, &c., of branch-forms, nor does one kind of touch express all kinds of foliage. With the true "stuff" in him, this artist would do well to avoid degenerating into mannerism, and not be misled by injudicious praise; practically he has his fortune in his hands,—success or failure. If J. Steeple would throw a little more light into his large pictures, as in the 'Storm Cloud,' 'Pont-y-Garth,' it would tell to his advantage. Why not occasionally give a sunbeam? Steal a hint from 'The Graves o' our ain Folk,' and, by the way, "do" the hearth better. He is strongest where he imagines himself weakest, as is seen in 'Clovell Bay'; one or two large pictures painted in the same scale of colour, and under a similar aspect, would add to his well-earned fame. That Edwin Taylor can do something better than perpetrate mere "prettinesses," he has shown by his really natural-like 'Mountain Rill, Westmoreland,' altogether exceptional to his usual style, examples of which he exhibits with the above-named, the best landscape he has yet painted. W. H. Vernon may again be reminded of want of texture, wooliness, indistinctness, lack of atmosphere; his best works are those in which the elements making up his picture are as few as possible; for example, 'On the Sands, Barmouth.' And he has paid the penalty of his slovenly handling, colour, &c., by the hanging of his most ambitious work, 'In the

Woods at Arthog,' where it cannot be seen. F. H. Howard Harris, confining himself to landscapes, demonstrates he can do good, earnest work; among his other productions, 'Village near Whitby' is not the least successful example. C. R. Aston, who made great progress some time ago, is at a standstill, and tires by his monotonous repetition of land and seascape, seen under one almost unvarying aspect; his skies are ever blue, his greens ever uniform in tone; his rocks thoroughly conventional in their stratification. 'The Horse Rock' and 'Mullion Cove,' both in Cornwall, with three other works he exhibits, afford illustrations of the defects named, and the necessity for variation in treatment. How much more agreeable John Burgess' works are when he eschews the obtrusion of details by his usual method of execution; his 'Clock-Tower, Auxerre,' may be compared, to its advantage, with 'St. Requier, Normandy,' and 'The Châteaueau at Blois.' Of C. W. Radcliffe's contributions, five in number, his best is 'Cornfield on the Coast'; his 'Near Bridgenorth' may be referred to for a total absence or defiance of true local colour in the fir-trees, wood-palings, &c., introduced. Landscapes are also shown by A. E. Everitt, P. H. Ellis, H. Pope, F. Green, W. H. and E. Hall, L. and A. R. Carpenter, W. P. Cartwright, &c., which, however, do not merit special allusion or notice.

The local representative of the genre school is J. Pratt, who exhibits five works; the sitters for the subjects of his pictures must have been of the most docile character. In our last notice of this Society, counsel was given him by which he, evidently, has not profited. No great interest appears to be felt (if expression on human features means anything) about the 'Missing Boat' by the two sailors on the look out; the 'Plimsoll Question' does not seem to have evoked a very great mental response on the part of the reader about the benevolent scheme set forth by the humane M.P. for Derby. F. Hinkley has misnamed the young female he calls a 'Highland Lassie'; the peachy hue of the skin demolishes its title: the breezes of the "north countree" ne'er fanned the cheek of the painter's model. With his power of execution and knowledge of colour, this artist should do better, and something more worthy of himself. J. P. Fraser's 'A Passing Acquaintance' is carefully rendered, but it lacks force. J. Kyd, in 'Nail-making,' realises all the minuteness of the Dutch school. In portraiture, W. T. Roden exhibits the largest picture in the room, an equestrian portrait of Mr. W. E. Wiley on his horse "Bob." If this artist has sent the largest example of portraiture in the exhibition, he has also sent one of the best portraits, that of Mr. John Hinks; he also contributes a portrait of Alderman Osborne, presented to the Corporation by his townsmen, in recognition of his exertions made on behalf of the commencement of the Free Libraries in the town of Birmingham. As a "speaking likeness" of the individual represented, the portrait of G. F. Muntz, by H. F. Munns, leaves nothing to be desired. The portrait of W. T. Roden, by his son, W. Roden, jun., is excellent; another portrait of a gentleman, by J. Pratt, is to be commended.

In flower-painting, T. Worsey keeps the lead; in 'Roses and Azaleas,' associated with a vase and salver in metal, and other surroundings, the artist has accomplished the best work yet exhibited by him. The lady-exhibitors of the locality comprise the names of Miss Georgina Steeple, Misses Aston, Ellen Florence, and Mary Vernon, Miss Preston, &c.

As a whole, this exhibition is most satisfactory. There are as few mediocre works as can be detected in provincial exhibitions generally, while the really very inferior are singularly limited in number. The activity with which the Society is worked is demonstrated by this exhibition; and also by the announcement of a course of lectures during the winter session, by Mr. J. T. Bunce, on the Autobiographies of Artists; by Mr. J. H. Chamberlain on the Implements used by Artists, and the results; and on Anatomy in its reference to the human figure, by Mr. F. Jordan, F.R.C.S.

ROYAL MANCHESTER INSTITUTION.

THE usual annual exhibition of modern pictures was opened to private view on Monday, September 8, when a large assembly of Art-lovers were gathered together. The collection is an interesting one, distinguished mainly by contributions from local painters, a number of works by foreign artists, and a few on loan. It is now quite clear that the number of young painters at present springing up into notoriety at Manchester has become nearly great enough to constitute a school: and this, doubtless, would be the case in a short time if the wealthy Art-patrons of the neighbourhood had only the independent knowledge to judge for themselves, when purchasing pictures for their collections; indeed this, in some instances, is now being done by a few who have a due appreciation of the talent about them. Landscape-painting, with a good deal of the feeling of the French school, seems to have found favour with the rising men, and low-toned evening effects most frequently constitute their theme. While many of these efforts are very admirable, and conceived in true sympathy with good Art, we would offer a word of warning to the younger members of the brotherhood, who we incline to think are relying on the peculiar treatment observable in the works of their elders, as to effect, colour, &c., rather than believing the evidence of their own eyesight, and depending on their own judgment, when looking at nature; and if this be really the fact, most assuredly, sooner or later, they will have to regret the practice.

The Manchester Academy, as now constituted, ought to take advantage of the success of so many of its new members; it should seek for extended premises and accommodation for its classes; and if it is found necessary, we feel it would not be difficult to obtain help as to their direction, knowing as we do the Art-teaching resources of Manchester. We recognise many works from this year's exhibition in the metropolis, most of which have already been noticed by us.

The post of honour has been assigned to the fine picture by Joseph Israel, 'The Poor of the Village of Scheveningen' (74), recently exhibited in the Royal Academy. We may also refer to some loan-pictures by Corot, the French landscape-painter; they are small and apparently slight, and difficult to be understood by the unlearned in Art; at the same time the knowledge displayed is consummate.

There are many portraits, but very few at all satisfactory; in several cases life-size pictures have been painted direct from photographs, having no quality to warrant the space they occupy in a gallery devoted to the exhibition of works of Art; others are so commonplace and extravagant that they are painful to look upon. Portrait-painters have to be told again and again that obtaining a likeness is only one part of their purpose—of course it is an essential one; but the best painters of the past, in this and other countries, have always sought to exhaust the whole resources of Art in this department of their work. In short, their object was to make a picture of interest for everybody and for all time, apart from the special interest it might have for those whose portrait it was, or to whom it belonged. The beautiful portrait of the Marquis of Huntley (487), by G. F. Watts, R.A., serves to indicate how the head alone should be treated, and how all things else in the picture are subordinated to it.

Our space will permit us to do little more than deal with the principal pictures before us.

'Childhood's Days' (2), J. Aumonier, is a production of much merit, both landscape and figures being true to nature. The vigour of the foreground is, however, carried a little too far into the middle distance, and a few matters of detail require subordination.—'Meditation' (8), A. Cluysenaar, is strongly and broadly painted, but defective as to composition.—'Sirens' (7), W. B. Morris. There is much to admire in this work, as to the drawing and treatment of the female figures; the colour is a little too pretty, on the whole,

and the design needs revising. The boat and figure to the left should be in the middle-distance; the result would then be an agreeable angular composition.—'Victor and the Vanquished' (10), Basil Bradley. This is really a production of much talent; the character of the animals is wonderfully well given, and if the picture were better treated as regards the landscape portion, with due effect of light and shade and colour, it would be equal to anything of the kind we have ever seen in the English school.—'Evening' (29), R. Meyerheim. A quiet little landscape, good in effect and colour.—'A Landscape' (39), also by the same painter, is very true to nature, although, perhaps, a little hard in manner.—'On the Conway' (32), R. G. Somerset. Painted under the effect of an evening light, very quiet and full of refined and subdued feeling for nature; the work would gain greatly if the composition of lines were carried a little further.—'A Venetian Noble' (40), Robert Collinson. The picture is fair in colour and effect, but the title is an unfortunate one, as we cannot help calling to our remembrance those stately personages that used to grow under the hands of Veronese, Titian, and Tintoretto.—'In the Days of Yore' (50), Miss Julia Robinson, is truthful in effect and colour, but is a little too sketchy.—'The Companions' (57), A. Burnier: very nice in colour and light and shade.

Mr. Muckley, the principal of the Manchester School of Art, exhibits four works: 'Summer's Prime' (26)—'Unfading Flowers' would be a suitable title for this wonderful transcript from nature. All the tints of the bright originals are here, and not less the subtle semitones which are so difficult to render. Grouped with consummate skill, giving brightness by contrast—nothing seems wanting but the fragrant exhalations.—'Autumn's Wealth' (41): a rich composition of fruit, which, like the companion flower-picture, is painted with infinite care to the minutest detail, yet preserving the broad effect of the whole; the bunch of white grapes being especially felicitous.—'Spring Flowers' (171): a different arrangement, but possessing the same truthful adherence to nature; the group of Lent-lilies in the glass will repay careful observation.—'Baroness de Rothschild' (179): another flower-subject, giving prominence to a rose of this name. The form, the minuteness, and delicacy of tint, will satisfy the most critical horticulturist.

'A Coming Storm' (63), H. Clarence Whaithe. The work is full of various kinds of knowledge, discovering to the spectator how much the painter has studied from nature; and although the effect of wind is well given, we think the production requires a greater depth of feeling for the subject, with an exhaustion of the deepest hues the palette is able to furnish, for such a title as the one given to have its due embodiment on canvas.—'Mother and Child' (71), G. E. Hicks. The composition and colour are most satisfactory, the head of the mother being very sweet. The picture is conventionally treated; the lines are, perhaps, forced, especially in the arrangement of the nether limbs of the mother. The manner of Correggio has evidently been the aim of the painter.—'The Banks of the Nile' (77) is also by the same hand, and although a production of much talent, it does not impress us so favourably.—'Sunset near Munich' (91), Carl Ebert, is a very effective work.—'The Sultry Summer Day is done' (102), John Finnie; full of pleasant feeling as to colour, &c., but lacks strength in light and shade.—'A Field-Glade' (109), R. Bonheur, is a charming little work.—'On the Coast of Oran, Algeria' (110), Baron H. D. Lyoncourt; very beautiful in light and shade and colour, but the picture needs extension to the left.—'The Last Plague: the Death of the First Born' (114), Alma-Tadema; weird and wonderful in antiquarian research is this work, although a disagreeable one to live with; the tale is finely told.—'Now fades the glimmering Landscape on the sight' (117), T. G. Partington. Not quite so successful as his contributions of last year; but we hear that by some mistake his best work was not hung.—'Evening, Tal-y-Cafyn, North Wales' (120), J. H. Davies. The quiet colour and effect of this work is most satisfactory, and

very unusual, requiring but little to make it a fine picture; it needs a little revision as to the form of the light in the water.—'Thamar' (150), Dubufe. Although good in effect, the picture is very unreal in true character.—'Le Premier Né' (182), Adolphe Artz. Effectively and simply painted; good in character, but too cold in colour.—'Reverie' (187), A. Ludovici, is tenderly felt in all respects.—'The Plague of her Life' (195), J. D. Watson. This is a little deficient in completeness, but the character of the principal figure is excellent.—'Spring' (207), Carl Bauerle, in character, colour, and effect very good, but defective in the drawing of minor parts of the work.—'Edith' (210), a portrait, Miss A. L. Robinson; well felt, and, although only a portrait, it does not fail as a picture.—'The Dawn of Peace' (400), J. H. Walker; well painted and good in effect and colour.—'A Portrait' (411), R. B. Wallace. A head of an old lady, very simply treated. Occasionally this young painter exhibits efforts which are full of promise, and this is one of them.—'Expectation' (420), Otto Scholdever. A figure with landscape background; quite a successful little work, exhibiting much refinement of colour.—'The Countess of Cumberland' (457), H. Weigall. A portrait, largely painted; the hands are defective in drawing.—'The Village Oracle' (462), Horace H. Canty. Although rather disagreeable in colour, the picture is replete with true character.—No. 486, by the Belgian artist, Henri de Brackeleer, is an interior without a title, truthfully rendered, good in colour and effect, but required more consideration as to the general composition.—'The Making of the New Forest' (488), Richard Burchett. This picture teems with ability, and if portions of it were carried just a little farther, with due subordination of parts, so as to give focus to the principal figures, it would very greatly enhance the general quality of the whole, and a most telling work would be the result.—'Mid-day in the Forest of Sherwood' (558), A. MacCallum. A large work, powerful in effect.—'Portraits' (585), Miss A. L. Robinson. These portraits of Dr. Wilkinson's daughters remind us much of the works of Gainsborough; and, if they were more complete generally, they would form a most excellent picture.

The following is a very brief notice of the water-colour drawings—a collection which, by the way, is not satisfactory this year:—'Under the Ilex-trees' (222), Walter Crane; very nice in feeling, but unpleasant in colour.—'The Tea Rose' (248), J. R. Jopling; very rich and harmonious in colour: the lower part of the figure would be better in shade.—'The Pine Forest' (274), H. C. Whaithe, is a clever drawing, and certainly the best water-colour he exhibits: the effect is moonlight.—'Waiting' (276), C. S. Lidderdale; a very pretty picture, which would be greatly improved if parts of it were subdued, and not so much made out in the distance.—'The Fallen Monarch' (283), William Small; in our judgment quite the best bit of natural painting in the room. It is treated in a broad and intelligent manner, the only fault being that it is a little too prismatic in the colouring.—'Happiness—St. Petersburg' (299), and 'Misery—the Way to Siberia' (320), are by the French artist Yvon, and although nothing more than finished sketches, are fine.—'Caught by the Tide' (309), F. G. Shields; full of unusual ability, but the treatment and colour of the water interfere with the completeness of the work.—'Conway, North Wales' (376), R. R. Richards; a nice little work, but not quite right as to the composition in the immediate foreground.—'Doves' (390), Miss A. T. Crozier; beautifully drawn are the birds, and the colour of each is also true; but the effect of the drawing as a whole is much wanting.

Other works there are quite worthy of note did our space permit a more lengthy notice than giving merely the names, which are as follows:—A. Baccani, E. Bancroft, E. H. Fahey, W. J. Bond, C. Cattermole, George Crozier, Susan Dacre, A. B. Donaldson, A. Fairfax, J. H. Hague, G. Hayes, A. Johnstone, G. McCulloch, Wm. Meredith, H. Moore, E. G. Papworth, Selim Rothwell, G. Sheffield, S. Sidley, F. A. Winkfield, Miss Ellen Ridgway.

MINOR TOPICS OF THE MONTH.

MR. ANSDELL, R.A.—We much regret to hear the health of this popular artist is of such a character that his medical attendants advise his passing the winter in the south of Europe. He had somewhat lately built himself a residence in the extreme north of Scotland, but has been recommended not to inhabit it, nor even to visit Scotland for the future.

VISITS TO PRIVATE GALLERIES.—Of these "visits" have been published in the *Art-Journal* between thirty and forty during years past; recently we have been compelled to let the series "stand over," a result of the absorption of space by the several International Exhibitions. We gave but two last year, and none this; we shall, however, resume them, during the coming year, with some degree of regularity.

SCIENCE AND ART DEPARTMENT.—The total number of persons who received instruction as students, or by means of lectures, last year in this Department, was, as the annual report states, nearly 299,000, showing an increase, as compared with the number in 1871, of 28,000, or 10 per cent. The museums and collections, under the superintendence of the Department, in London, Dublin, and Edinburgh, were last year visited by upwards of 2,922,000 persons, showing no less an increase than 1,141,000 on the number in the preceding year. The expenditure of the Department during the financial year 1872-3, exclusive of the vote for the Geological Survey, amounted to £209,117 2s. 2d.

GIBSON'S SCULPTURES.—Shortly before the prorogation of parliament Mr. Ayrton stated in the House of Commons, in reply to a question put to him by Mr. Parker, that the Royal Academy must be exonerated from all blame for not being able to exhibit the sculptures and models bequeathed to the institution by the late J. Gibson, R.A. Several years ago the Academy arranged with the Board of Works to construct galleries above Burlington House, as soon as the Academicians were in possession of the edifice; and that they have, without waiting till the various learned societies evacuated those portions of the building occupied by them for some time, constructed at great expense a suite of galleries, which it is expected will be open when the Academy opens its exhibition next year.

THE BARONESS BURDETT-COUTTS has been presented with a picture of a somewhat singular character, but one on which she must set a high value. A very large number of the working-classes of the east end of London, desirous of offering to her ladyship some mark of gratitude for her constant and benevolent efforts on their behalf, raised a subscription, to which it is said two thousand persons contributed. The amount collected was, at the Baroness's own request, expended on a picture which takes the form of a group of portraits of representative men connected with the movement. It is painted by Mr. Sydney Hodges, and the presentation was recently made by Alderman Sir Thomas Dakin and a deputation of subscribers.

THE TWO NATIONAL ARCHEOLOGICAL SOCIETIES, whose head-quarters are in London, this year have held decidedly successful "Congresses," one at Exeter and the other at Sheffield; and the proceedings of the members and friends of both the "Institute" and the "Association," in themselves of no common interest, day after day have occupied prominent and ample por-

tions of the columns of the London journals, the *Times* heading the array. It does not appear, however, to have occurred to any of our daily contemporaries to have suggested to the directors of the two societies what those very directors ought to have thought of several years ago—to fix, that is, upon one and the same place for next year's annual congress of both societies, as being at once the preliminary to a fusion of "Institute" and "Association" into a single society, and the means for accomplishing a consummation so devoutly to be desired. Surely the rivalry and the inevitable waste of both energy and influence have lasted long enough; and it can be no longer necessary for the same ground to be gone over twice, the same proceedings published twice, and very often the same objects twice engraved. Is it too late now for the next "Congress" to become a fraternal meeting, the *fons et origo* of a concentrated power for doing twice as much archaeological work twice as well, instead of doing half of it twice over?

BALDACCHINOS.—The proposal to erect in the Church of St. Barnabas, Pimlico, a certain architectural accessory, known as a baldacchino (or, in what appears to have been the original meaning of the term, *ciborium*), which, in the first instance, met with a quiet resistance on the part of certain of the parishioners, has developed into precisely such a condition of things as might have been expected—it has led, that is to say, to the proposal having been taken up in very serious earnest, and with especial reference to its symbolical or ritualistic bearing and significance. Now, a baldacchino is neither more nor less than an architectural canopy erected at the east end of a church over what the formularies of the Church of England *never* designate as an "altar," but *always* entitle a "table"—the table for the administration of the sacrament of the Holy Communion. Such a canopy is held to be a consistent, if not a necessary accessory of a royal throne, appropriated to the use of a sovereign potentate in his presence-chamber or hall of audience. It is not for us to discuss what such a canopy in a church may be intended to signify, or for what purpose it has at any time or under any circumstances found its way into a Christian church. Nor does it fall within our province to speculate as to the motives that have influenced those parishioners of St. Barnabas who desire now to erect a baldacchino in their church: it is enough for us here to declare that the act of desiring to introduce this new feature necessarily implies *some* motives, while it may not be very difficult to form a tolerably sound conjecture as to what those motives really may be. But there is an artistic aspect of this question, and here it comes legitimately under our consideration. Without touching upon this question in its most comprehensive sense, as having reference to *all* Christian churches, we may restrict our remarks to churches built in the Gothic style of architecture; since, though not distinguished for any architectural excellence in particular, if St. Barnabas, Pimlico, has any architecture, that architecture is Gothic or quasi-Gothic. Now, even if we were to admit (which, however, we do not admit) that in a church built in a classic style a baldacchino, if not a necessary integral part of the structure, is a strictly consistent accessory, this would not hold true in a Gothic edifice. Under any circumstances, a baldacchino must be an intruder in a Gothic church—an intruder because inconsistent with its architectural style, and at variance with its artistic usages and traditions. It

is not possible, therefore, to plead that a baldacchino is required at St. Barnabas simply because the style of the church demands it. Thus the matter resolves itself into considerations as to the significance of a certain architectural intruder, which some of the parishioners of St. Barnabas, Pimlico, desire to introduce into their parish-church. Here we may leave this particular baldacchino in its pre-existent state, where it is devoutly to be hoped it may perpetually remain.

THE LAMENTED BISHOP WILBERFORCE will be worthily commemorated by memorials expressly designed to fulfil that sadly honourable duty. Of that far higher commemoration of him which will be effected by his own work and example in their influence upon other men, it is not for us now to speak. But we do desire to suggest to the memorial committees, both of them strong and thoroughly in earnest, and both also working in harmonious accord, that they will do well to carry into effect, in one sense, the public desire that the remains of the prelate should rest beside those of the philanthropist, the remains of the son under the same national roof with those of the father. By all means let Winchester Cathedral possess an altar-tomb and recumbent effigy of Samuel Wilberforce, worthy to take rank with the noblest and most significant of similar memorials, relics of long past ages, if the committee can find the living artists able to produce for them such a monument: but let there be also a marble statue in Westminster Abbey, standing, as if at once thoughtful and eloquent, close to the spot where *sic sedebat* might as consistently be written below the chair of William Wilberforce, as those same words have long been placed at the feet of the "counterfeit presentment" of Francis Bacon at St. Albans.

IT IS A SINGULAR COINCIDENCE that, almost at the very time in which the rage for visiting distant saintly shrines and holy places should have exercised so strong a practical influence, the veritable original shrine of our own English protomartyr, St. Alban, should have been discovered, and actually restored, in a marvellous condition of preservation, to its original site in the grand and venerable abbey church which bears the martyr's name. For many a long year the shrine, once so honoured and enriched with such a lavish profusion of costly and precious offerings, in broken fragments was lost to memory as well as to sight, built up with other *debris* and with masses of rubble, in a closed arch. That arch having been once more opened, the shrine has been brought to light, and with admirable ingenuity and perseverance the disjointed fragments have been collected, put together, and re-united. There would have been wisdom in the act had pilgrims chosen their own protomartyr's shrine for their pilgrimage, adding to the Abbey Church Restoration Fund the money they had contemplated expending on two long and weary (and, as we are disposed to think, profitless) voyages and foreign journeys.

WESTMINSTER CHAPTER-HOUSE.—Mr. Baillie Cochrane lately brought the condition of this structure before the House of Commons by asking the Government whether it was to be completed; and whether, also, it was intended to carry out the original design of filling the windows with stained glass, and restoring some of the paintings on the walls. In reply, Mr. Gladstone admitted that the Chapter-House was in an unsatisfactory state, because incomplete; but he was unable to give an explicit answer. When the Dean of Westminster had

made known his views to the Government, the matter would have careful attention.

POSTAGE PORTRAITS.—The following information, which we borrow from the *Times*, cannot fail to interest our readers. The United States' postage stamps bear various profile portraits. The portrait of Benjamin Franklin on the 1-cent stamp, in imperial ultramarine blue, is after a profile bust by Rubrecht. The head of Andrew Jackson on the 2-cent stamp, in velvet brown, is from a bust by Hiram Powers. The Washington head on the green 3-cent stamp is after Houdon's celebrated bust. The Lincoln profile in red, on the 6-cent stamp, is after a bust by Volk. The 7-cent stamp, in vermilion, gives the head of Stanton, after a photograph. The head of Jefferson on the 10-cent stamp, in chocolate, is drawn from a life-size statue by Hiram Powers. The portrait of Henry Clay, in neutral purple, on the 12-cent stamp, is after a bust by Hart. The head of Webster on the 15-cent stamp, in orange, is after the Cleveringer bust. The portrait of General Scott on the 24-cent stamp, in purple, is after a bust by Coffee. The head of Hamilton on the 30-cent stamp, in black, is after the Carrachi bust; and the portrait of Commodore Oliver Hazard Perry, in carmine, is after Wolcott's statue.

AN EXHIBITION of English pictures and sketches, in water-colours only, is to be opened at New York in the month of December, under the direction of the Council of the National Academy. Artists intending to exhibit must forward their works to Mr. McNair, at the Egyptian Hall, Piccadilly, on the 3rd and 4th of November, who will also give any information respecting the exhibition and mode of procedure that may be required. We trust our water-colour painters will not be slow to accept the invitation here offered, and that the call will be so promptly and effectively answered as to show Americans unacquainted with the exhibition-galleries of London, what this truly national school of Art really is among us. Arrangements are in progress for having similar exhibitions in Boston and other cities of America next year: of these due notice will be given.

CAMEOS.—We have had an opportunity of examining a very beautiful example of cameo-cutting, executed by command of her Majesty, by Mr. J. Ronca, an artist whose works in times past have had our favourable notice. The specimen now alluded to shows grouped heads of the Queen and the late Prince Consort, cut in onyx stone: they appear of a pure white colour on a ground of rich brown, and seem to be mounted, but are really not so. The portraits, in profile, though small, are excellent as to likeness, and most delicately cut in high relief. Mr. Ronca is certainly master of his most interesting and refined art.

MR. GEORGE GROVE.—It is announced that this gentleman is about to resign his post as Manager of the Crystal Palace, which he has long held with honour to himself, advantage to the shareholders, the entire satisfaction of the directors, and the benefit of the public. It will not be easy to supply his place, although in Mr. Wilkinson, his able lieutenant, the direction has an officer of great ability and matured experience.

PERIDOT.—Mr. Streeter, the jeweller of Conduit Street, has on view some fine specimens of this gem, perhaps one of the most ancient and beautiful that exists, though but little known. Peridot is the transparent and green variety of olivine, which is a silicate of magnesia, with iron, alumina, &c.

REVIEWS.

DAS KAISERLICH-KÖNIGLICHE ÖSTERREICHISCHE MUSEUM UND DIE KUNSTGEWERBESCHULE. FESTSCHRIFT BEI GELEGENHEIT DER WELTANSTELLUNG IN WIEN. Published by W. BRAUMULLER, VIENNA.

THE brief preface of this catalogue describes it as an attempt to review the organization and the probable effects of the Great Exhibition at Vienna; and the artistic and industrial means offered in furtherance of Art and Science. Such means exist in the Art-reliquies of all times, lands, and styles; in free copies of the same in the like or some similar material, casts in plaster, or copies made by means of galvanism, drawings, etchings, photographs, &c., &c. The Museum contains collections of all kinds of Art, which are enumerated under various heads, then follows a list of its correspondents which exist in almost every city on the globe.

As the catalogue mentions the contents of the collection, extending to objects in every material capable of being worked into ornamental form, we would limit our observations to a few of the antique productions, of which careful and very beautiful engravings are found as tail-pieces to each section.

Unlike the exhibitions that have preceded it, this collection is intended to be permanent, with all the characteristics of a museum, a school, a college, in fact, an institution conferring distinctions on every degree of comparative excellence in every branch of Art, fine and industrial. The institution is remarkable as being perfectly new in all its departments. It is in a great degree an experiment, yet it cannot be called experimental, because the principle is recognised in every museum in Europe, but its success depends upon the attractions it holds out to students. The Austrian government has waited to good purpose to gather the results of all similar antecedents, and so utilised them as to establish an institution which is at once a museum and a great school.

ILLUSTRATIONS FROM OSSIAN'S POEMS. By PAOLO PRIOLO. The Arguments collated by JOHN MURDOCH, Esq., Inverness, Editor of the *Highlander*. Published by the ARTIST, 64, Stockwell Park Road.

It is well for the interests of art that men are occasionally found who, like Signor Priolo, are willing to undertake such work as he has here accomplished, simply, to use his own words, as "a labour of love." Ossian's romantic prose-poems are of a character little suited to those of the present day who read only for amusement; and it is doubtful whether any living publisher could be found willing to produce a new edition of the work—at least with any hope of profit. Macpherson's assumed translation of the poems—for it has long been a disputed point whether they are not his own writing, and the balance of evidence is that they are—appeared first in 1762-63; an edition with small illustrations was published in Edinburgh in 1803; the last illustrated edition was brought out in London in 1847; but a French edition, with plates, appeared in Paris in 1799; and a German edition, also with plates, in Vienna in 1801; thus these poems seem to have found earlier attraction among foreign artists than among our own. Neither have they been searched into as subjects for pictures by our painters, except on very rare occasions; yet they supply abundance of material, though, it must be admitted, of a peculiar description, and that but little in consonance with the artistic feeling of the present time. Signor Priolo looks upon them in a different light; he was "struck with the wonderfully vivid pictures with which the works of the Celtic Homer abounded. Persons, characters, incidents, situations, stood out in such relief! Every page, every line offered subjects for the pencil, and the wonder was that such a mine of pictorial wealth should have remained so long unworked."

Some time ago he gave us an opportunity of seeing a considerable number of sketches of subjects he had taken from these remarkable

poems. From among them he has selected twelve of, perhaps, the most striking, which now appear in the form of etchings of considerable dimensions. It is somewhat invidious, where there is almost, if not quite, uniformity of excellence, to point out any as specially worthy of note among these very clever and characteristic designs; still, one can scarcely fail to be impressed by the boldness and vigour displayed in the flight of Cleasamor across the lake from his enemies; a fine sculptural group of many figures is the aged Crothar bending over the dead body of his son; admirably adapted for a bas-relief. Oscar, fighting with the men of Caros, reveals a figure that might stand for Ajax engaged with the Trojans; Fingal and Swaran wrestling in mortal combat after the swords of both were broken, is a struggle of Titans in fierceness and power. As opposed to these elements of physical strength and warlike prowess is Eirallin and "the maids of song" discoursing sweet music before Ossian in the halls of Selma. Lastly, may be pointed out "Basminn, maid of Streamy Morven," inviting Fearg-thonn to the feast of the King of Morven; a fine picturesque group.

The entire series of these designs is modelled on the simple principles of classic composition; the drawing of the figures is marked by severity and boldness of outline, combined with distinct expression and truthfulness. Each picture is a work of genuine Art, and the book ought to have a place wherever Art is studied or appreciated. Mr. Murdoch's contribution to it is a carefully condensed narrative of the respective stories, just enough to render the illustration intelligible.

LETTERS FROM THE SEA AND FROM FOREIGN LANDS. By THOMAS COOK. Published by COOK AND SON, Fleet Street.

This equally pleasant and instructive little volume contains a description of the author's own tour round the world, while conducting one of his tourist parties. The letters, here brought together in a connected form, were addressed by Mr. Cook, as his tour advanced from place to place, to the editors of the *Times* and other London newspapers, in the columns of which from time to time they appeared. We heartily commend these "Letters," and with them the accompanying description, by Dr. Jabez Burns, of the marvellous region of the Yosemite Valley in California, not only to all persons who may contemplate a "tour round the world," but also to all those who, in common with ourselves, desire to know what a "tour round the world" may be like without any intention whatever to form one of a party of terrestrial circumnavigators.

COLLECTIONS HISTORICAL AND ARCHEOLOGICAL RELATING TO MONTGOMERYSHIRE. Issued by the Powys-land Club for the use of its Members. Part XII. Published by J. RUSSELL SMITH.

This goodly part of a valuable local publication is distinguished by an important paper of considerable length on "The Sheriffs of Montgomeryshire," and by notices of remarkable "Portraits connected with Montgomeryshire," preserved at Powis Castle, and elsewhere in the county. There are also several other papers of more than common interest, including a notice of two military effigies, one of them of a Mortimer, about A.D. 1395, in Montgomery Church.

THE AMATEUR'S GREENHOUSE AND CONSERVATORY. By SHIRLEY HIBBERD. Illustrated with Coloured Plates and Wood Engravings. Published by GROOMBRIDGE AND SONS.

The approach of winter naturally turns the thoughts of the fortunate owner of a greenhouse or conservatory—the terms are not quite synonymous—or of both, to the putting their houses in order, and Mr. Hibberd's manual, brimful as it is of practical information, will be found a most useful guide, not only to the furnishing the house and the treatment of its contents, but also to the construction of the building, and to all the appliances needful for the preservation and proper cultivation of the plants. It is a work no amateur, at least, should fail to consult.

